

# THE ANDOVER SUMMER SESSION 1987





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July 2 — August 12



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## Andover

Phillips Academy, usually called Andover, is the oldest incorporated boarding school in the nation, now in its 209th year. From its beginning the Academy has been open to youths from all sections of the country and from abroad, seeking always to develop in its students sound scholarship, character, and self-reliance in a tradition of national service and devotion to democratic ideals.

The buildings and facilities of the Academy, located on 450 acres of landscaped campus, are uncommonly varied and beautiful. Particularly outstanding are the Addison Gallery of American Art, the Peabody Museum of Archaeology, the Moncrieff Cochran Sanctuary, the Arts and Communications Center, the 101,000-volume Oliver Wendell Holmes Library, and the impressive athletic complex. In addition, Andover's six classroom buildings lend their own special charm to the campus: Charles Bulfinch Hall (English), Thomas Evans Hall (Sciences), William B. Graves Hall (Music), Samuel F. B. Morse Hall (Mathematics and Computer), Eliphalet Pearson Hall (Classics), and Samuel Phillips Hall (History and Modern Foreign Languages).

The Town of Andover, Massachusetts, incorporated in 1646, is an attractive elm-shaded community twenty-five miles north of Boston and about the same distance west from Salem, Gloucester, and the sea. Both the town and the Academy are rich in history. Judge Samuel Phillips, the Academy's founder, and Eliphalet Pearson, its first master, worked together manufacturing gunpowder for the Revolutionary forces before they turned to the building of a school. George Washington, a close friend of Samuel Phillips and a frequent visitor to Andover, sent his nephews to the Academy. In 1789, when President of the United States, he held a reception on horseback for the students and townspeople on the Old Training Field. Paul Revere engraved the school seal; John Hancock was the signer of its charter. As a seminarian at Andover, Samuel Smith wrote the words of *My Country 'Tis of Thee* in one of the Academy Buildings, now called America House. Harriet Beecher Stowe lived and worked for many years on Andover Hill and is buried in the Academy cemetery.





### **The Andover Summer Session**

The teaching faculty of the Summer Session is composed of teachers from Phillips Academy and other distinguished schools and colleges, who have been selected for their excellence in the classroom. They are invited to offer courses which will challenge and extend the intellectual, aesthetic, and ethical interests of able students from public and private secondary schools. All courses demand rigorous application, while many offer subjects or approaches rarely found in the conventional high school curriculum. Average class size is 12.

Students may choose a course or courses that enable them to explore fields in which they have already demonstrated competence, or they may choose to begin work in a new field. Applicants should take note that the Summer Session's courses are for strongly motivated students. Given the professional qualifications of the instructors and the high caliber of the students, all courses proceed rapidly and probe deeply; the advanced courses are conducted at the Advanced Placement college level.

One of the most pleasant and beneficial experiences of the Summer Session is living and working with other students, who represent an extraordinary diversity of geography, religion, race, and economic circumstances. In 1986 the 837 students (389 boys and 448 girls) came from 47 states, the District of Columbia, two U.S. Territories and 21 foreign countries; 33 percent were granted full or partial scholarships.



## Dormitory Life

Summer Session "graduates" invariably point to their dormitory experience as a source of learning and enjoyment. Students who, within a year or two, will have to make the adjustment to living on a college or university campus, learn through dormitory life at Andover to respect the rights of others. Equally importantly, they learn how to set priorities for work and play. The combination of one Major and one Minor course means that each student spends three hours per day in the classroom six days a week with an equal or greater number of hours spent in daily preparation, usually in the dormitory, but often in the Library, Art Studios, or Theatre.

To assist students in this living and learning experience, each dormitory is staffed by a House Counselor, an adult whose sensitivity to student concerns is balanced with a commitment to maintaining an atmosphere in which hard work can be performed effectively. Teaching Assistants augment the adult presence in the larger dormitories.

Since living closely with other young people of widely differing backgrounds is one of the most rewarding experiences of the Andover Summer Session, requests for friends as roommates are not honored.

House Counselors take the time to learn about each of their students, look after their welfare, stay abreast of their activities, and act as their advisors. They write reports on their overall performance at the end of the Session.

Unlike grades and Teachers' Reports, House Counselor Reports are not part of the students' Summer Session transcript; they are only for the information of parents.





### **Individual Responsibility and Discipline**

The Summer Session assumes that students come for a serious purpose and that they will thus meet all school appointments and observe study hours. Students are expected to conduct themselves honorably and with decorum in all their affairs and to take responsibility for their own actions, whether or not they are explicitly covered by the rules. All students are expected to follow certain procedures for signing in and out of the dormitory and for leaving the campus. Students may not gamble nor purchase, possess, or use alcohol, drugs, or drug paraphernalia. PHILLIPS ACADEMY DOES NOT PERMIT SMOKING ON CAMPUS FOR HEALTH AND SAFETY REASONS. Students may not drive an automobile or motorcycle or ride in a private car without permission from one of the Deans.

Students who show themselves unwilling to conform to the rules or the spirit of the Summer Session, who neglect their work, who commit plagiarism, or who are believed to jeopardize the welfare of others are dismissed.



## Admissions

The Admissions Committee looks for evidence that the applicant has the intellectual ability, the industry, and the character to make the most of the Summer Session opportunity. The Committee expects the applicant to have a strong school record and a serious desire to spend the summer in challenging, disciplined study. For this reason we do not permit weddings or other family functions to interfere with classes, which are held six days a week.

The Summer Session accepts academically qualified boys and girls who have completed the tenth, eleventh, or twelfth grades; ninth graders are not usually accepted. The curriculum, the social environment, and the college services are geared to older students. Consequently, while ninth graders are eligible for admission to the Summer Session, we give preference to the older students, and we encourage ninth graders to put off their applications for a year or so, if at all possible.

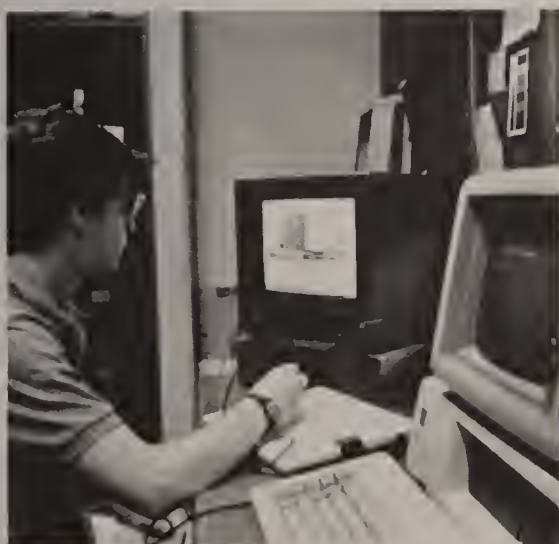
As a general rule, those who have attended the Andover Summer Session once are not eligible to attend a second time. Our policy is to open the experience to as many boys and girls as we possibly can, and we think it is sound advice to students to seek different experiences every summer.

## Application Envelope

All application material—the recommendations, the school report, the transcript, the autobiographical statement, together with the application form itself—must be placed in a *single envelope* and mailed to the Andover Summer Session. (We have enclosed an appropriate envelope for your convenience.) Mailing the application material in any other way than in a single package results in serious delay for that application and may even jeopardize the applicant's chances for acceptance.

## Application Forms

Four tear-out application forms are provided in the back of the catalog: *Form 1* (the student application) to be filled out by the student and signed by the student and a parent; *Form 2* (the school report) to be filled out by the school counselor, placed in an envelope provided by the student, sealed and signed across the seal by the counselor, and collected by the student, who will then enclose it, together with the other application material, in the application envelope provided in the back of the catalog; and *Forms 3 and 4* (two teacher recommendations) to be filled out by two of the student's instructors and handled in precisely the same way as the school report. In addition, the student must provide an *autobiographical statement* (See page 84) and a *transcript* from his or her school (must include *current year grades*). All material should be mailed together in one package. Please be certain that the \$20 application fee is enclosed.





### When to Apply

Students should apply immediately after receiving the 1987 catalog in January or February. There is no application deadline in the usual sense of the term. However, applications which arrive later than March 1 are often too late for applicants to get their first or second choices of courses or too late for any place except on a waiting list—at best an uncertain prospect for admission.

All four application forms and the student's autobiographical statement are very important in the admissions process. *The question of admittance cannot be determined until all application material has been received; and since the capacity of the Summer Session is limited, early application is necessary to avoid disappointment.*





### Tuition, Board, and Room



The \$2200 charge for boarding students includes tuition, board, room and medical insurance. See p.18. The day student charge of \$1650 covers tuition, all meals, and a place to study in a dormitory. Within two weeks of acceptance, the student pays a non-refundable \$300 deposit, credited toward the tuition charge. To ensure the student's admission the balance is due on or before May 27. All checks should be made payable to the Trustees of Phillips Academy.

In accordance with Summer Session policy, a student cannot be registered until his bill is paid, and no refund is made of the deposit or of the tuition itself to the student who withdraws or is dismissed.

### Scholarships

The Summer Session actively seeks qualified young people whose economic circumstances would make a long-term stay in private school prohibitively expensive. For such students a six-week summer academic experience at Andover may provide the skills and self-discipline essential to success in college or career.

Since we do not want any qualified student to be denied the opportunity of attending the Summer Session merely because of his or her inability to pay, partial and full scholarships are awarded according to financial need, which is determined by computation based upon the parents' income and not upon academic performance. Given the fact that our funds are limited, in fairness to everyone, we ask that students apply for scholarship aid only if they cannot attend the Summer Session without it. Our limited funds also preclude our offering scholarship aid to foreign students. Early application is absolutely necessary for those requiring financial aid. All application forms, including the Financial Aid form, must be received no later than March 2.

*A Financial Aid form is not sent automatically. Please write or call to receive one.*



### Drawing Accounts

A drawing account in the Treasurer's Office is the best way for students to handle their "spending money." A separate check for such an account should be made payable to the Trustees of Phillips Academy and mailed in before June 1st.

Students who wish to live as simply as possible should not find expenditures for textbooks and extras in excess of \$350. (For greater expenses, see Trips and Tours, page 17.)

### Academic Requirements Majors and Minors

The course load for each student is 18 hours of class work a week (three hours a day in the classroom, six days a week). The requirement is fulfilled by taking either a 12-hour Major course and a 6-hour Minor or by taking one 18-hour course. Since, in general, up to one and a half hours of preparation is assumed for each hour of class meeting, most students, even highly able ones, find their hands full with the 18-hour program. Exceptions: By their special nature, the Chamber Music Program requires 24 hours and Intensive Studio Art 32 hours a week in the classroom.

### Selecting Courses

Students should select their courses with care, noting any prerequisites, and they should list alternate choices in order of preference. It is important that our applicants understand that, despite our best efforts, it is sometimes necessary for them to accept their second or third choices of courses: on the one hand, the Summer Session reserves the right to withdraw any course that fails to attract a sufficient enrollment; and conversely, many courses simply fill up very quickly, and often it is not possible to offer multiple sections of the most popular subjects.

### Grades

Grades are given in all summer courses on the regular Phillips Academy scale of zero through six. Translation of our scale is shown below:

6 High Honors	100-93
5 Low Honors	92-85
4 Good	84-77
3 Satisfactory	76-69
2 Passing	68-60
1 Failure	Below 60
0 Low Failure	Below 40







### Academic Standards



### Academic Credit

The standards for evaluating a student's performance in the Andover Summer Session are the same as for those who attend Phillips Academy in the wintertime. Standards are high, but no good student ought to fear to accept the challenge.

Students seeking academic credit for summer study should make arrangements in advance with their own schools. Since many courses do not cover the material in standard curricula, they may not fulfill the requirements of the student's home school. Applicants must, therefore, check to see what their schools will accept.

We recommend that schools give equivalent credit for any of our Summer Session courses in which students earn a grade of 3 or better; the higher the grade, the more enthusiastic our recommendation.

Upon request, the Summer Session gladly forwards grades and a copy of the teachers' final comments. There is a charge of \$2.00 for each request after the first.

### Chamber Music Program

The Andover Summer Session offers a special opportunity for musically talented students in a Chamber Music Program. The program provides individual instruction, ensemble work, a chamber orchestra, and chorus involving all combinations of voice, piano, strings, woodwinds, and brass instruments.



Music students are an integral part of the Andover Summer Session—class hours, afternoon activities and mealtimes, for example, are the same for music participants as for all other students. For more information, please see pages 35 and 36.

#### **Music Lessons**

For those who do not participate in the Chamber Music Program, but would like to study music during the summer, private lessons on nearly every instrument of a Chamber Music Orchestra, as well as on guitar and some instruments used only in symphonic music, are available on a non-credit basis for an additional fee of \$30 each, \$180 for six weeks.

Please note that music and voice lessons are not Major or Minor courses, nor are they taken in lieu of courses. Music lessons are extra-curricular, individual, and private.

Music fees should be paid directly to the instructor after sign-up with the Department.

<b>Intensive Studio Art</b>	<p>The Summer Session also offers a special program for promising students of the Visual Arts. This unusual opportunity provides an intensive and thorough preparation for Advanced Placement portfolios in Ceramics, Photography, Painting, Printmaking, and Sculpture.</p> <p>Intensive Studio Art students have the same daily schedule as the rest of the student body, but their academic work is singularly and exclusively in the field of art. See page 21 for more information.</p>
<b>Off-Campus Excuses</b>	<p>With written permission from their parents and from the Summer Session, students may (except on the first weekend) leave campus on Saturday or Wednesday afternoon or on Sunday, or they may make a weekend overnight visit (Saturday night) to their own home or to a friend's. Overnight Excuses expire at 8:00 p.m. Sunday, Day Excuses at 8:00 p.m. on the day of the excuse. No off-campus excuse, whether with or without parents, may interfere with the student's responsibility to attend every class, Monday through Saturday.</p>
<b>The Work Program</b>	<p>The Academy continues to maintain its tradition of service and individual self-reliance, and it firmly believes in the value and dignity of productive labor in concert with one's peers. Consequently, students are expected to participate in a work program designed to maintain a healthy standard of living in the dormitories, and students must also take a brief turn at scullery duty in the kitchen and dining hall.</p>
<b>Dress</b>	<p>Dress is informal, but students are expected to be clean and neat. Boys and girls wear pretty much what they please; and although coats, ties, and dresses continue to appear, there is no dress code.</p>
<b>Study Hours</b>	<p>There are many short periods in the daily schedule when students can study, but the bulk of their homework is customarily accomplished in the evenings after 8:00. Whether studying in their dormitories, the Library, the Photo or Language Laboratory, the Art Studio, or wherever, students are required to keep these evenings hours quiet and in every way conducive to study.</p>
<b>School Meeting Time</b>	<p>The daily school meeting from 10:00 to 10:30 a.m. is intended to be a morning break for students and faculty alike and is usually spent in informal talk over coffee, milk, and cookies, although often it is also the occasion for school announcements or entertainment.</p>



## The Daily Schedule

7:15	Breakfast
8:00 – 10:00	Major course Classes
10:00 – 10:30	School Meeting
10:30 – 11:42	Minor course Classes*
11:47 – 12:59	Minor course Classes*
11:30 – 1:30	Lunch
1:35 – 2:55	College Rap Sessions**
3:05 – 5:05	Afternoon Activities**
5:00 – 6:30	Dinner
8:00	Evening Study begins
10:00	Students in their dorms
11:00	Students in own room

\*No Minor Course classes on Wednesdays

\*\*Not applicable on Wednesday and Saturday



### Afternoon Activities

The Summer Session has a strong instructional and recreational program. Such activities as basketball, tennis, swimming, soccer, styxball (a coed cross between boys' and girls' lacrosse), softball, volleyball, weight training, aerobics, modern dance, physical fitness and squash are offered. The numerous Academy playing fields and tennis courts, the gymnasium, and the six-lane swimming pool with separate diving pool provide excellent facilities for both scheduled and informal sports.

Of additional interest are a number of activities not always available in secondary schools. Some of the most popular are cycling, aikido, running, jogging, and "Encounter" (page 17).

### College Counseling

A special feature of the Andover Summer Session is the services of a full-time College Counselor who arranges for trips to colleges and universities (with guided tours but not individual interviews) and also schedules meetings on the Andover campus with college representatives. The on-campus meetings are called College Rap Sessions and occur four days a week from 1:35 – 2:55 p.m. Students can thus meet, listen to, and question many college representatives in the course of the session.

### Trips and Tours

Special trips and tours offer travel to Red Sox baseball games, the beach on Sundays, nearby college campuses, whale watching off Portsmouth, N.H., Tanglewood concerts, etc.

Sunday beach trips are partially supported by the Summer Session and cost the student \$6.00 per trip, but the full expense of the other special trips is passed on to the students at prices that cover all costs. Those availing themselves of several such opportunities may well need more than the usual \$350 to cover minimal expenditures.

### Encounter

In recent years, the Summer Session has developed an outdoor education program called Encounter, which is available as an afternoon activity. It is directed and conducted by outdoor specialists who work with similar programs throughout the year. In general, Encounter is a series of physical and psychological challenges—compass-bearing hiking, rock climbing, rappelling, canoeing, and obstacle course maneuvers—in short, physical activities requiring a balanced combination of individual initiative and group cooperation. Popularity requires that Encounter be given twice, in three-week segments, to allow the largest possible enrollment.







### **Health Supervision and Medical Expenses**

The Isham Infirmary of Phillips Academy is licensed as a hospital by the Commonwealth of Massachusetts. Registered nurses are on duty at all times, and in addition to usual office hours a physician is always on call. All minor illnesses and injuries are treated at Isham by the infirmary staff. Parents are responsible for the cost of medical consultations, prescription drugs, dental care, X-rays, special laboratory tests, outpatient surgery, and orthopedic appliances. Daily charges are made when a student is admitted to Isham. Most family medical insurance plans will meet at least some outpatient and inpatient charges. An excess insurance policy, designed to cover ineligible charges and amounts credited to deductibles under primary insurance, is included in tuition cost. It also provides basic coverage to students without a primary policy. (Cost is kept minimal through inclusive enrollment) Full details are sent after acceptance. Students at Summer Session are not required to have routine physical examinations done if they are in good health. If significant health problems or hazards, such as allergies, exist, they **MUST** be reported and accompanied by current evaluation and recommendations by the appropriate physicians.

### **Religion**

Protestant churches of several denominations, a Roman Catholic church, and a Jewish Reform temple in the town of Andover welcome students of the Summer Session for worship; and both Christian and Jewish services are also held by the respective Chaplains in the Academy's Cochran and Kemper chapels every week.



### Tuesday Colloquia

Faculty members organize and lead weekly colloquia on contemporary socio-ethical issues. These meetings, held Tuesday evenings from 6:45 to 7:45 p.m., feature speakers and/or movies to prompt a focused debate on a controversial event or attitude. Brief discussion follows each presentation. The colloquia are open to all who wish to attend.

### Winter Session

The Andover Summer Session is not a stepping stone toward admission to the regular academic year at Phillips Academy. The latter has an application deadline of February 1 and an admissions deadline of March 10. Hence, there is no way for a student to go from the Summer Session to the regular session in the fall of the same year. A Summer Session student may, however, apply for the following year. Those interested in attending the Winter session should contact the Director of Admissions, Phillips Academy, Andover, MA 01810 (617) 475-3400 x 196.









# Description of Courses

## Major Courses

### THE VISUAL ARTS

#### Intensive Studio Art

32 Hours

This program is designed for the very serious student who is eager to explore many possibilities in visual media and expression. Due to the intensity of this program, students should not expect to have as much free time for extra-curricular activities as students in other Summer Session programs. Students devote 20 hours per week to basic visual studies: 2-D design, drawing, photography, 3-D design and Art History. This study is enhanced through the use of computer graphics. An additional 20 hours per week are spent concentrating on one of 5 studio areas: sculpture, printmaking, photography, ceramics or painting. Visits to Boston art collections supplement the studio program. There is a \$50 fee for materials.

#### Facilities

- The Ceramics Studio is furnished with 13 wheels, several kilns for many types of firing both stoneware and porcelain, and chemicals and equipment for making one's own glazes.
- The Sculpture Studio is equipped for working in metal (brazing and welding), plastics, wood, plaster, and mixed media such as kinetics.
- The Printshop provides for most methods of intaglio, relief, collograph, and silkscreen including the photographic processes.
- The Photography Labs offer twelve professional enlargers and corresponding equipment for chemicals.
- Several computers are available for a wide variety of computer graphics techniques.
- All resources of Phillips Academy's Addison Gallery of American Art, Audio-Visual Center, and the Oliver Wendell Holmes Library are available in addition to weekly visits to Boston museums and galleries.



#### Advanced Placement

Intensive Studio Art is an excellent opportunity for the ambitious student to develop a portfolio for Advanced Placement in Studio Art, which of course can lead to advanced standing, credit in many liberal arts colleges and art schools, and bypassing freshman foundation courses.

#### Admissions Portfolio

The program welcomes applications from both students with little previous studio training, and also those who are more experienced. Applicants should submit slides or photographs of at least 5 examples of art work along with the Summer Session application (Form 1 and Autobiographical Statement). *Please do not send original art work.* The application portfolio will be returned only if accompanied by a return envelope with postage. The school cannot accept responsibility for loss or damage, however.





## DRAMA AND RADIO

### Play Production Workshop

*18 Hours*

This course is an intensive 18-hour workshop for the serious beginning or veteran actor, in which principles of acting, characterization, and the technical aspects of theater are studied. Students are asked to read and perform scenes and monologues from a number of plays from different periods of theater history. Study includes such basics as voice and movement for the stage and the application of these basics to the scene work done in class. Time is devoted to learning to audition effectively, to improvisation, and to some primary principles of directing. Students are responsible for costuming and building and lighting the set for the final full-length production, the culmination of the course.

### Radio Production

*18 Hours*

Radio is more than music. It provides a way to open ears and mind while learning the fundamentals of radio production and gaining actual on-air experience. Explore the history, regulations and social influences of media, as well as some of the important issues of communication, such as propaganda and freedom of speech. Students program and produce their own shows, including music, news, special topics and drama. Highlights include guest lecturers and commercial radio station tours. The workload is considerable, but enjoyable. Prior graduates have gone on to work in the field. Open to eleventh and twelfth graders only. Students should bring a radio, preferably one with a tape deck.

## ENGLISH

*Writing Program***Competence in Reading and Writing***12 Hours*

This course is designed to help students achieve a thorough mastery of essential skills. Topics include recognition and use of the basic elements of a sentence, sentence patterns, punctuation, paragraph development and coherence, and the composition of a unified exposition. The course encourages the acquisition of important reading skills in conjunction with the study of writing. Passages that have been composed by skillful writers are evaluated for their particular strengths: organization, logic, point of view, tone, diction, transitional devices. Overall the emphasis is on the student's grasping first the literal level of a text, then seeking the more sophisticated levels.

**Newspaper Production***12 Hours*

This course encompasses every facet of newspaper production. Students learn how to conduct interviews, write stories, typeset stories on a computer typesetter, lay out copy and print the final product at a professional printer. The course is conducted as a workshop, functioning much the same way a small newspaper would. At least three 10-page issues are produced. A superior newspaper facility located on campus enables students to get first-hand experience with newspapers in an educational environment.

At the beginning of the session considerable time is devoted to writing and interviewing techniques. Time is also set aside for trips to newspapers in the area.

Books: *All the President's Men* — Woodward and Bernstein

*The Powers That Be* — Halberstam

Films: "All The President's Men," "The Business of Newspapers," "The Sheppard Case," "Journalism: Mirror, Mirror on the World?"





## MAJOR COURSES

### **Creative Writing** *12 Hours*

Open to those who wish to write short stories and poetry, the course emphasizes fundamental techniques in good writing ranging from figurative language to plot structure. The students explore the works of published writers in great detail, concentrating in particular on the problems and solutions which these works illustrate. Students can expect to write almost every night and sometimes in class. Writing assignments are designed to introduce the students to new ideas in writing and to break down barriers young writers frequently have. Much of every class is devoted to discussion of student work and group readings. Prerequisites are a mastery of basic writing skills, some experience with poetry or fiction, and a serious attitude about writing as a discipline and an art.



### **Oral History Writing** *12 Hours*

How many times has a casual chat with your grandmother unearthed a fascinating account of her life during the Great Depression—and had the added effect of drawing you closer together? Elderly people have a lot to tell about how life was lived in such turbulent historical moments; sadly, however, most of their stories are left unheard.

Students in this course research and write an older person's biography. Students conduct extensive interviews with their source people—members of the Andover community—gradually amassing notes which they then shape into a cohesive and engaging piece of writing. Particular attention is paid to pre-writing and re-writing strategies. This course is intended for those students who already possess the basic writing skills, but who want practice in writing the kinds of long and sustained papers that they will be expected to write in college.

Ideally, each pairing of student and sage forms a mutually satisfying, symbiotic relationship — if not friendship. Toward that end, it is important that students seeking access to this course be mature, sensitive, patient and understanding young adults. NOTE: Students who have tape recorders and typewriters would be well advised to bring them.

*Literature***Close Reading and Persuasive Writing***12 Hours*

This course is designed for 11th and 12th grade students who have completed a course similar to Competence (See p. 23) and who want to develop greater sophistication in both interpretation and composition. The work we do not only helps prepare the student for the Advanced Placement examination in English, but also provides an introduction to college-level material. Drawn from a wide range of genres and organized by theme rather than chronology, the reading includes European as well as British and American works. Some basic literary theory is also offered.

In the belief that strong opinions lead to persuasive writing, spirited and controversial discussions are encouraged. Frequent short essays, written both in and out of class, help refine the student's argumentation, while special attention is given to developing the student's own writing style.

Readings include such authors as Fyodor Dostoevsky, Sophocles, Eugene O'Neill, William Shakespeare, Jean Paul Sartre, and Flannery O'Connor.

**Modern European and American Fiction***12 Hours*

This is a reading course. There are papers and quizzes, but most of the students' time is spent in reading and discussing works of modern fiction that have been chosen for their power, humor, or style. The course does not attempt to place a single interpretation on such a wide range of writers and their work, but rather to discover their characteristic strengths (and sometimes their weaknesses) and to determine the techniques and concerns that make them important. The course develops analytic and, to a lesser extent, expository skills, and helps each student to work out his or her own criteria for the intelligent enjoyment of literature.

Readings include selected works by Conrad, Joyce, Lawrence, Woolf, Faulkner, Hemingway, Fitzgerald, Kafka, Camus, Eliot, Auden, Albee, and Solzhenitsyn.





## MAJOR COURSES

### **Power and Discovery: Tales of Exploration and Conquest** *12 Hours*

In any work of fiction, the story line can be thought of as a path the reader follows: The reader must be led to discover, and the power lies in the hands of his guide—the storyteller. In tales of travel to exotic places and encounters between different cultures, these questions of power and discovery are heightened.

As they follow fictional travelers, students are encouraged to ask questions such as: How does a traveler faced with a new and threatening environment use his own language and culture to put himself into a position of power? How can an otherworldly landscape embody the explorer's biggest challenges and deepest fears? The aim of this course is to enable the student to think clearly and insightfully about literature, to develop his ideas in class discussion, and to write coherent, persuasive essays. Texts studied will include Twain's *A Connecticut Yankee in King Arthur's Court*, Conrad's *Heart of Darkness*, and Forster's *A Passage to India*.

### **English as a Second Language** *18 Hours*

The ESL Program is divided into different levels. On the first day of classes students are tested diagnostically and placed according to their degree of fluency. The Major course (two hours in the classroom per day) stresses four major skills: listening, speaking, reading, and writing. The Minor courses (each approximately an hour per day) focus on special needs or interests of individual students: reading laboratory, advanced writing skills, research paper, oral interview, etc. Students are required to speak nothing but English.

In the ESL Program, all students must take at least 12 hours of ESL (Major) per week. A few students, who have a high degree of fluency in

English, may be permitted to take a Minor other than ESL. Requests for a Minor other than ESL should be listed on Form 1 (4 choices).

The course is highlighted by cultural features which include films, speakers, and discussions. The Institutional TOEFL will be administered at the beginning of the summer and again at the end of the summer to all students.





## HISTORY, ECONOMICS, AND POLITICS

### Colonial History and the American Revolution *12 Hours*

Early American history at its most interesting, compelling level; namely, the rich, detailed, colonial setting of the Revolutionary War and the background and achievements of that great conflict, including the social and ideological aspects as well as the political and military events.

Reading, written work, and classroom discussion are all emphasized in the use of both primary and secondary sources. Field trips to historical sites in the "Cradle of Liberty" include such places as Plymouth Colony (a restored replica of the original colony), Salem (the House of Seven Gables, a witch's house, and the rich collections on colonial trade at the Essex Institute), and the Saugus Iron Works (a restored colonial foundry). There are also trips to Boston to walk the Freedom Trail to see the site of the Boston Massacre, the Old North Church, Paul Revere's house, etc., and even to the spot of "the shot heard 'round the world."

### European History through Biography *12 Hours*

This course presents modern European history through the lives of the extraordinary men and women who have dominated the European scene for the last 250 years. Historical figures are examined not only for their intrinsic interest but also as paths to understanding contemporary political, economic, social, cultural and intellectual currents.

The course opens with the "enlightened" monarchs of the eighteenth century, including Frederick the Great and Catherine the Great. It moves on to the upheaval of the French revolutionary era as seen through the remarkable career of Napoleon. Classic nineteenth century liberalism is approached through the stern figure of Gladstone, and the spread of socialism through the life and works of Lenin. Finally, we examine in Adolf Hitler both the culmination and the negation of intellectual trends since the eighteenth century.

This Major emphasizes the research and writing skills necessary for college study. Each student prepares a series of short papers and a biographical research paper.





**From Conformity to Conflict: American Culture in the 1950s and 1960s**

*12 Hours*

In the popular mind the 50's and 60's have faded into a quaint time of sock-hops, beatniks, protest, and hippies. But what really happened in these two decades—and why? Between 1950 and 1970 American society underwent a dramatic and often traumatic transformation, the effects of which are still being felt. America changed from a complacent, conformist nation, fearful of dissent and slightly paranoid about Communist subversion both foreign and domestic into a land torn by political and generational conflicts and characterized by cultural diversity and experimentation. These changes are the subject of this course. They are explored by examining movies, music, humor, literature, and other cultural manifestations of the 50's and 60's.

Topics to be covered include—for the 50's—McCarthyism, the Cold War, suburbia and the consumer culture, Civil Rights, and—for the 60's—Civil Rights, Black Power, Vietnam, counter culture, and rock music. Students do independent research on selected topics related to the course. Reading includes Hersey, *Hiroshima*; King, *Stride Toward Freedom*; Rove, *Senator Joe McCarthy*; Baldwin, *The Fire Next Time*; Herr, *Dispatches*.



**Law, Politics, and Society**  
*12 Hours*

Law is the institution that protects the citizens from the greed and violence of individuals, as well as from the arbitrary power of government; it is an institution based on reason that stands between the power of political institutions and the customs of society. Yet, in holding this position, a system of law is always under stress, and this tension is evident in the furor surrounding public issues such as the growth of the welfare state,

capital punishment, abortion, and due process.

How do we define a system of law? How can we judge the American legal system—what are its imperfections, and why do they exist? From an examination of various philosophies of law, the course moves to an analysis of these questions and their importance in understanding modern society.

Readings include legal theory, important court decisions, analyses of the law enforcement process, sociological interpretations of legal history, and proposals for change.



## MAJOR COURSES

### An Introduction to Economics

12 Hours

This general introduction to economics provides some sense of what makes a modern economy tick. It relates the concepts of macro-economics to real world and contemporary problems. Looking at (1) basic economic concepts, (2) conditions for the market system, (3) basic macro concept, (4) money spending and equilibrium, (5) inflation, unemployment and economic stabilization, and (6) the "economics" of current economic problems, the student is brought face to face with the ultimate economic reality—scarcity. It is this realization that makes economics essential for those seeking a more sane tomorrow.

As an economics student, one is expected to have opinions and to express them. Fundamental to the course are selected readings from current newspapers and magazines that present present-day dilemmas and that develop the student's capacity to handle ideas. But the subject is important for more than strictly academic reasons. It is about the real problems of real people in a real world. Open only to 11th and 12th graders.

The texts used include: Elbert V. Bowden, *Principles of Economics*; Robert L. Heilbroner, *The Worldly Philosophers* (5th edition).

### International Relations

12 Hours

This course is designed to stimulate students' interest in international relations and American foreign policy. It is expected that as a result of their experience in the course, students will become well informed on the major international issues of the day and better observers of the world political scene.

Strong emphasis is placed on theoretical concepts of foreign policy as well as the realities of international politics in today's volatile world scene. Particular attention is given to United States-Soviet relations, the problems of the Third

World and relationship of the superpowers to these problems, and the crucial decisions of current American policy in such areas as South Africa, the Middle East and Latin America. Emphasis is also placed upon the crucial area of nuclear weapons and arms control.

In addition to regularly assigned readings in the field, students are also involved in research projects to insure their introduction to sources providing a wide range of view points. The course involves considerable class discussion, role playing and a major simulation exercise that involves the students in a dynamic political and decision making process.



## LANGUAGES

**Elementary Russian**  
*12 Hours*

A sound foundation in speaking, understanding, reading, and writing Russian. With no prior knowledge of the language, students have been learning Russian at Phillips Academy since 1955 with great enthusiasm and success. Careful attention to individual needs and supervised practice in the language laboratory guarantee competence and confidence to continue improving a skill which contributes to personal achievement in many areas of vital importance to our country: medicine, technology, commerce, intercultural cooperation and appreciation, and reduction of tensions. The texts are Baker's *Mastering Russian*, Kostomarov's *Russian For Everybody*, and additional readings and recordings.

An unusual opportunity to make rapid, substantial progress under expert guidance.





## MAJOR COURSES

### Elementary Chinese

*12 Hours*

This course is an introduction to Chinese, a language spoken by over one-quarter of the world's population. Too often thought of as an impossible language to acquire, Chinese, when considered in a systematic fashion, readily becomes less exotic and mysterious.

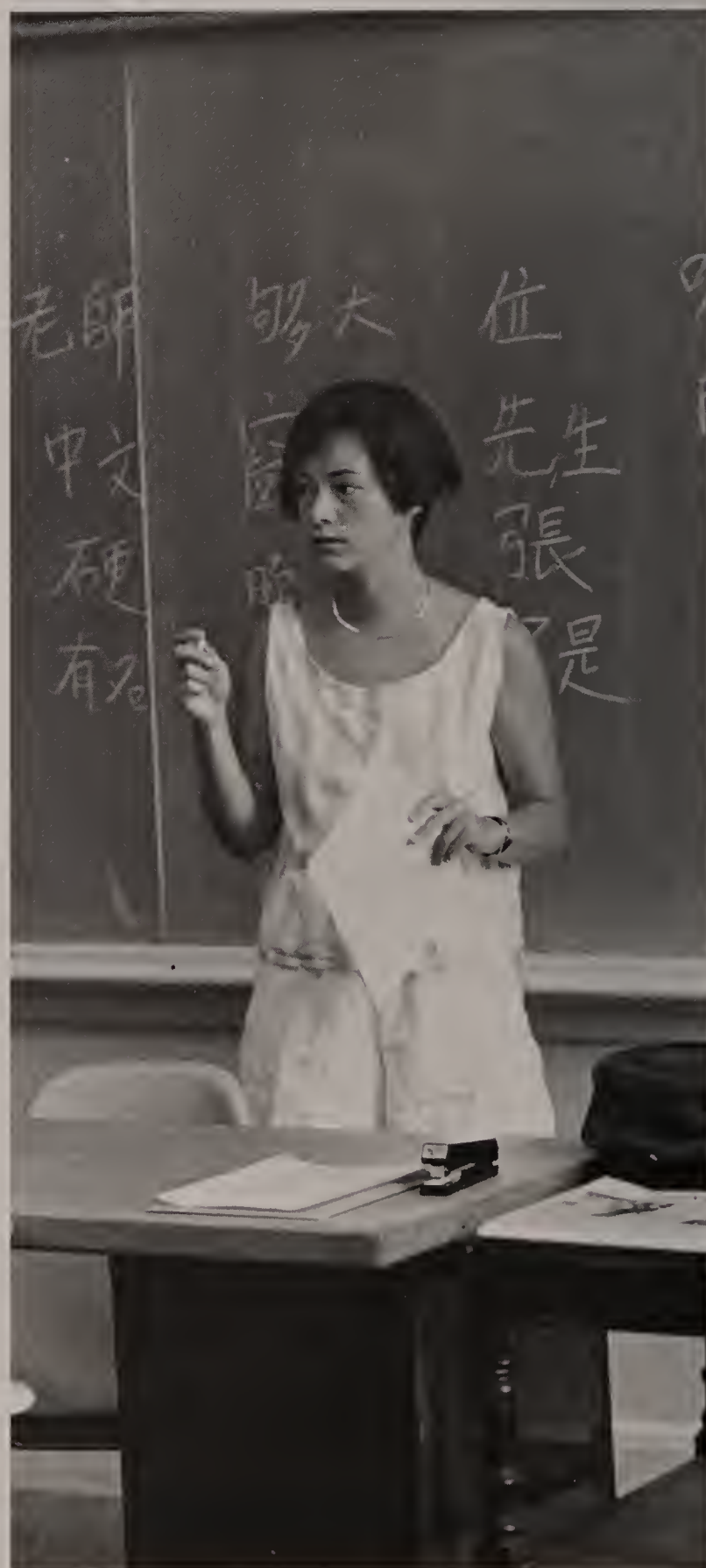
The course covers both the spoken and written language. Practice in Mandarin pronunciation and tones, as well as intensive work in elementary vocabulary, grammar, and speech patterns are first emphasized in the classroom and in the language laboratory. The written characters are incorporated into the lessons as students become more familiar with Chinese speech patterns. The course seeks to develop an orderly recognition of 250 basic characters (plus many combinations, making a more extensive vocabulary) and the writing of about 175 characters.

### Intermediate and Advanced French or Spanish

*12 Hours*

Modern language classes are small and are conducted entirely in the foreign tongue with the use of extensive audiovisual and language laboratory facilities. Feature-length movies, classroom skits, restaurant excursions, and foreign language tables bring the opportunity for immediate and useful application of structure learned in the classroom.

Each course is open only to those students who have had two years of high school French or Spanish.



## MATHEMATICS

### Intermediate Algebra

*12 Hours*

This course is for students who want a review of Elementary Algebra and a full coverage of Intermediate Algebra. (Compare Intermediate Algebra Minor, p. 56) Due to the rigorous nature of this course, students who receive a grade of 3 or above should be prepared to enter Pre-Calculus in the fall.

### Pre-Calculus

*12 Hours*

This course is a study of most of the elementary functions encountered in Calculus: quadratic, polynomial, exponential, logarithmic, and trigonometric. Emphasis is placed on graphing these functions, with some graphing done on the computer. Covering a year's worth of material in six weeks, the course is fast paced and best suited to those students who have had Algebra II/trig, and who are planning on entering either a Pre-Calculus or Calculus course in the fall.

### Calculus

*12 Hours*

This is an intensive mathematics course covering the fundamentals of Calculus with digressions into the areas of geometry, topology, and algebra. The focus is on differentiation and integration and their applications. The course provides a general preparation for the Advanced Placement Examination (AB); however, other material will be treated when relevant, illustrating interconnections between Calculus and other disciplines. The course is for serious students of mathematics with good backgrounds in algebra and trigonometry.







## MUSIC

### Chamber Music

*24 Hours*

The Chamber Music Festival Program provides an exceptional opportunity for high school students in the art of chamber music. The musical experiences available include the following:

- Daily private lessons

- Various chamber combinations (string quartet, woodwind quintet, brass ensembles, piano trios, trio sonatas, etc.)

- A chamber orchestra

- Wind and string ensemble

- Opportunities for reading concerti with the orchestra

- Reed workshops (for oboists and bassoonists)

- Summer chorus

- and numerous other opportunities.



### A Unique Mold

As an integral part of the Andover Summer Session, the Chamber Music Program is cast in a unique mold. Music students work and play during the same hours as the regular Summer Session students so that they associate with outstanding students of the same age group, gathered from nearly every state in the union and many foreign countries. Not only is the mix educationally sound but the music and academic programs are mutually beneficial: the members of the Chamber Music Program have a built-in audience of bright, interested, and also talented cohorts to whom they present their finished performances; and the Summer Session students have the unparalleled privilege of hearing frequent performances from the Chamber Orchestra, Chorus, and all their combinations.

### Previous Experience Not Required

Previous experience in chamber music is not required in order to participate in the program. A certain proficiency on the part of the student is of course necessary in order for the orchestra to perform successfully; the most important requirements of the Chamber Music Program are a strong desire to learn and improve and an unflinching will to practice.



## MAJOR COURSES



### Daily Assistance and Practice

The Chamber Music Program provides professional instruction in all orchestral instruments. Since practice is one of the most difficult aspects of musical training, daily assistance is given to all participants in developing the techniques of disciplined practice habits.

### Chorus

Chamber music students sing together daily, joined by the voices of non-music-program students who take Chorus as a Minor course in the Summer Session. This group works on general musicianship and performs many fine works from the vast offerings of the choral repertoire. Bach cantatas are the featured works of this ensemble.

### Symphony

Instrumental students of the Chamber Music Program are combined with the non-music-program instrumentalists who take Symphony Orchestra as a Minor course in the Summer Session. The increased numbers of this combination make possible the playing of some of the great symphonic works.

### Activities and Entertainment

Music program students not only associate with the regular Summer Session students at the Morning Break, Afternoon Activities, and meals; but they naturally come together in many optional activities such as College Rap Sessions, Saturday night entertainment on campus (movies, student coffee house performances, dances, etc.), and special off-campus trips on Wednesday and Saturday afternoons and Sundays. (See Trips and Tours, page 17).

## PHILOSOPHY AND PSYCHOLOGY

## Law and Morality

12 Hours

Each of us has a personal set of values by which we distinguish right from wrong, moral from immoral. On the other hand, the members of society must decide collectively whether certain conduct will be legal or illegal. This course considers such questions as: Where do we derive our moral values, as individuals and as a society? What role should morality play in a legal system? What does the individual owe the state? What can the state require him to do? Should the citizen obey the order of the state even when it tells him to do wrong? This course deals with the relation between public duty and conscience.

Students examine the views of great thinkers on these questions and also consider selected contemporary problems. To understand the individual's viewpoint students read Plato, Sophocles, John Stuart Mill, Thoreau, and Martin Luther King. To comprehend the State's viewpoint students study a variety of topics such as the sources of legal authority and the enforcement of morals and read Machiavelli's *The Prince*. The course deals with the psychological aspects of moral choice, with reading such as *Lord of the Flies*, and with topics such as the Holocaust and the My Lai Massacre.

Law and Morality is a discussion class. Class discussions endeavor to relate the readings to present day problems.





## MAJOR COURSES

### Social Psychology

12 Hours

What is behavior? Why do we act and feel the way we do? How do others influence our behavior? This course is an attempt to provide answers to the questions above and formulate a basic understanding of the concepts studied in psychology. Some major theorists, such as Freud, Jung, Skinner, Erikson, and Adler are examined to explore the various perspectives governing the study of behavior.

In addition, behavior is viewed in the context of groups and society. What are the group pressures which influence an individual's behavior? What are the individual's roles in influencing the behavior of the group? Other topics to be considered include: abnormal behavior, personality development, interpersonal relationships, sex roles, attitude formation, and prejudice.

Text, readings, discussions, films, and exercises provide the framework for this course.

### Psychology: Contemporary Issues

12 Hours

Today's youth are beset with choices, expectations, contradictions, and change. How does a person cope? This course analyzes some of the current issues facing adolescents today. Topics cover both theoretical and practical concerns. The theories of Freud, Havinghurst, Erikson, Skinner, and Piaget are studied to see how they answer today's problems. The concept of adolescence is explored in various cultures both in the past and present. Areas of study include identity formation, physical development, drug use and abuse, delinquent behavior, mental disturbance, suicide, moral judgement and value systems. No prior knowledge of psychology is necessary.

### Performance Enhancement

12 Hours

Performance Enhancement Training is designed to equip individuals with the necessary skills for the pursuit of excellence in their fields. Today, few students receive training specifically designed to help them meet academic standards and athletic challenges. This course offers a foundation for academic and sports excellence through the study of strategies for self control. These strategies include goal setting, concentration, time management, self confidence, stress reduction, communication and leadership. Students hear lectures, participate in hands-on psychological training, and discuss and write about all presentations, field trips and films. Reading will include *In Pursuit of Excellence*, *Athletic Excellence Training* and other materials.





## SCIENCE

### OCEANS: Oceanography/Marine Biology Under Sail

18 Hours

The only unexplored frontier on our planet is the sea. This course investigates the ocean frontier from the decks of the 55' schooner SARAH ABBOT as well as from the classrooms and laboratories of Phillips Academy.

In OCEANS students spend two weeks cruising the sounds and bays on the south side of Cape Cod aboard the research schooner. With stops in ports such as Woods Hole, Martha's Vineyard, Nantucket, and the Elizabeth Islands, the schooner's sailing track takes the students and scientists in search of a description of the physical characteristics of this marine environment. Study of the humpback whales on Stellwagen Bank is a high-point of the schooner's research.

Four weeks of study on campus focus on ecology, natural history and the evolutionary relationship between species — from jelly fish to sharks to whales. Special attention is paid to specific ecological problems of Nantucket Sound. Field trips to rocky shores, beaches, salt marshes and the Boston Aquarium supplement the schooner cruise and in-class work. Topics such as pollution, endangered species and future food resources for man are an important part of this course.

Each OCEANS participant takes a companion Minor course in expository writing (rooted in OCEAN experiences) and completes a scientifically significant research project.

NOTE: Safe, happy and productive oceanographic research depends on a high degree of cooperation, sensitivity, good humor and academic commitment — especially on board ship. Students applying for OCEANS should possess such talents as well as a capacity to make the best of an educational experience governed by sea, wind, close-living-quarters and the needs of a sailing vessel. OCEANS carries a sealab fee of \$500.



## MAJOR COURSES



### **Introductory Physics**

*12 Hours*

This course develops an integrated introduction to the basic principles of physics, through the development of a specific problem: the physicist's concept of the atomic world. Newtonian mechanics, the conservation laws, electrodynamics and light propagation are introduced and developed in the context of atomic and nuclear phenomena.

Starting with the observed characteristics of objects moving in straight lines, the course then investigates the forces that cause changes in motion. The understanding of kinematics and dynamics is applied to the behavior of electrical charges, both static and moving. The magnetic effect of moving charges leads on to electromagnetic induction and radiation. Light is studied as an example of such radiation and some attention is paid to the historical question of what light really is — particles or waves. The photo-electric effect brings us to the photon theory, which in turn leads to the modern quantum atom.

A variety of techniques and activities is em-

ployed, including laboratory experiments, computer simulations, films, discussions, a project, problem solving, lectures and a field trip. Throughout the course emphasis is placed on the use of graphical analysis, and a good knowledge of basic algebra is necessary, while some knowledge of chemistry is helpful but not essential. (Calculus and computer programming skills are not needed or developed in the course.)

### **Intensive Beginning Chemistry**

*18 Hours*

The course is designed for students with high motivation and ability, and two years of high school mathematics is a prerequisite. The modern theoretical framework of chemistry is emphasized, and the laboratory work is closely related to topics covered in class. Thirty laboratory experiments and reports are performed. Students need an electronic calculator that has exponential, square root, and log functions.

## Modern Astronomy

*12 Hours*

From man's first days on this planet, he has gazed in awe at the wonders of the nighttime sky. His myths, his philosophies, and ultimately his science evolved from what he saw and imagined. "Modern Astronomy" offers participants the opportunity to experience science firsthand. This course is for students who have some experience in science and who are interested in pursuing an intensive and challenging six weeks of discovery.

The course work involves such topics in astronomy as telescopes and light, stars and stellar evolution, the solar system, relativity, cosmology and astrology. Class discussions and lectures are supplemented with laboratory work, slides, films, and field trips.

The remainder of the course is on observational astronomy and the use of the telescope. Phillips Academy's excellent observatory and other facilities are utilized for student projects and observations.

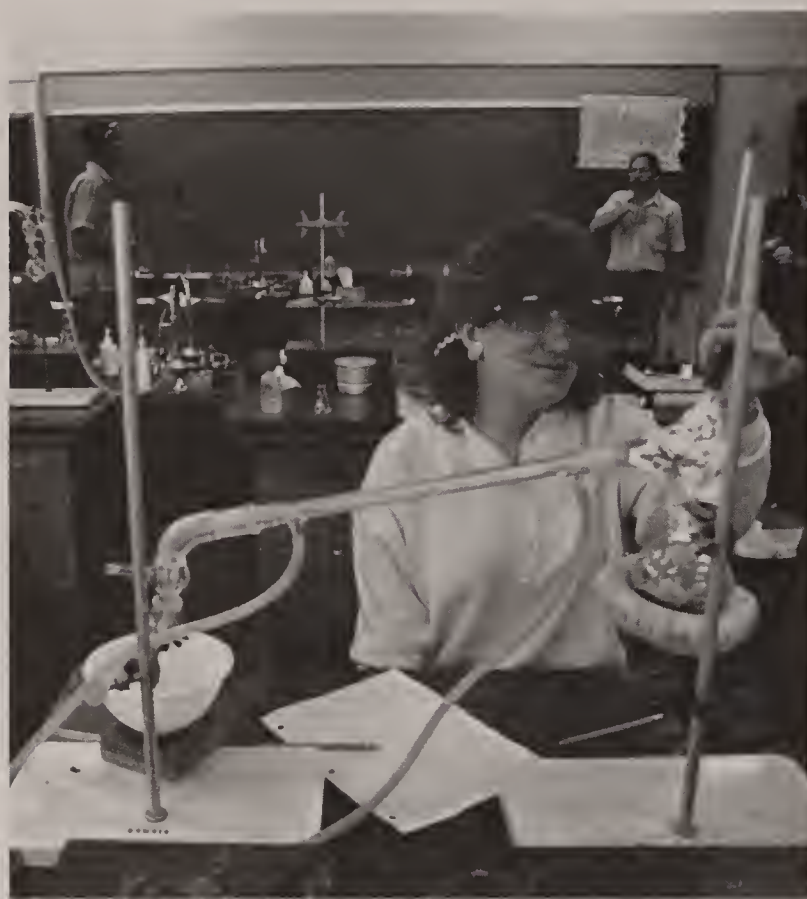
The school's observatory houses a 6-inch pier-mounted refractor, a Celestron 8-inch, a 16-inch Cassegrain reflector, and a number of portable instruments.

Students should bring calculators and flashlights and are encouraged to bring binoculars, 35mm cameras or telescopes if they have them.





## MAJOR COURSES



### Animal Behavior

12 Hours

To gain a better appreciation of animals, we need to discover how they view their world, what innate behaviors they are born with, how they relate to one another, and how they learn. Course labs and activities involve imprinting your own newly hatched chick to you, "hearing" electric fish, training honey bees and examining their color vision, reading about a modern in-depth study of chimpanzees, seeing behavior films, and taking field trips to the Stone Zoo, the Boston Aquarium, and Andover's own Cochran Sanctuary. Text and class discussions concentrate on topics such as territoriality, dominance, altruism, migration, homing, mating strategies, and parental behavior. Throughout the course, an effort is made to relate the behavior of animals to the behavior of humans. One year of high school biology is highly recommended as a prerequisite. Textbooks: *Ethology: The Mechanism and Evolution of Behavior*, James J. Gould, and *Chimpanzee Politics: Power and Sex Among Apes*, Frans DeWaal.

### Human Physiology

12 Hours

This course covers all major living systems of the body such as nervous, cardiovascular, respiratory, digestive, excretory and reproductive. Special emphasis is placed on basic principles and new concepts that explain the function of each structure within the systems. Cell Physiology is also covered extensively to explain molecular mechanisms.

Laboratory studies and papers are required.

A strong fundamental background in Biology with some knowledge of Chemistry is recommended.

### Comparative Vertebrate Biology *12 Hours*

Comparative Vertebrate Biology is an intensive study of the structure, function, and evolution of organisms in the subclass of Vertebrata (which includes fish, amphibians, reptiles, birds, and mammals.) The evolutionary history of the vertebrates provides a focus for the biweekly lectures. Since more is known about the vertebrates than about any other group of animals, a wide range of general biological principles can be derived from the lectures. Also, much of the discussion is concerned with the many different physiological and anatomical strategies employed by vertebrates in exploiting their environments. Approximately one half of the class time is spent performing detailed dissections of the dogfish shark, mud-puppy, pigeon, and domestic cat. Dissection is the backbone of the course! Field trips and movies are used as supplements. This course is of central importance to students intending to pursue any of the many branches of animal biology or medicine. One full year of introductory level Biology is prerequisite.

### Advanced Experimental Chemistry *18 Hours*

This course is designed for able students who have had a year of high school chemistry. It offers the opportunity to do extensive laboratory work with unusually fine equipment, including an infrared spectrophotometer and analytical balances.

The course of study emphasizes chemical principles taught through first-hand experience with laboratory problems. Students spend roughly ten hours per week in class lecture or problem sessions and roughly fifteen hours per week in the laboratory. For the most part, the work is typical of a first-year college course or a second-year high school course at the Honors level. No calculus is necessary, but facility with algebra is. A scientific calculator is used for problem solving.

The actual experiments are selected to familiarize the students with a wide variety of laboratory techniques in inorganic, organic, and analytical chemistry.

Emphasis is placed on the treatment and discussion of data collected individually by the students, who are expected to do at least one independent project.







## Minor Courses

### ART, PHOTOGRAPHY, AND FILM

#### Ceramics

*6 Hours*

This is a course in which functional and non-functional forms of art are pursued with an emphasis on creativity (artistic endeavor) in both handbuilding and wheel throwing. The equipment is extensive, 13 wheels and kilns for many types of firing both stoneware and porcelain. Available too are chemicals and equipment for making one's own glazes. There is a \$40 fee for materials.

#### Beginning Photography

*6 Hours*

An introduction to the principles and techniques of 35mm black and white photography as a vehicle for personal expression. Technical fundamentals including camera operation, film exposure, and printmaking are balanced by a survey of photography and its relationship to each student's work. Frequent in-class critiques, discussion, and trips to the Addison Gallery's photography collection supplement this rigorous course. No prior photographic experience is expected, but students must have a 35mm camera with a manually adjusted light meter. There is a \$50 fee for materials.

#### Intermediate Photography

*6 Hours*

This course is an opportunity to explore photography beyond the basic techniques and concepts of an introductory course. Included are refinements of camera techniques, choices of exposure systems, interpretive printmaking, extended print craft through presentation, and extensive critique.



Students should have a good foundation in photography and basic darkroom skills and *must* bring an informal portfolio which includes contact proofs and rough and final prints for critique by the teacher. A 35mm camera with exposure control and an in-camera or hand-held meter is required for this course. There is a \$60 fee for materials.



## MINOR COURSES

### Graphics and Photography

6 Hours

This is not a photography course. Rather, it is a special course in applying photography to graphic arts, particularly through photo-silkscreen, photo lithography, photo etching, and computer graphics. Individual experimentation is emphasized in an attempt to carry the expressive force of photography beyond darkroom techniques. Some experience in photography is helpful but not necessary. There is a \$40 fee for materials.

### Studio Art

6 Hours

This course introduces the student to the possibilities of paint, pastel, watercolor, collage and other two-dimensional media. Emphasis is on seeing and composing from life situations. As technical skills increase, students gain the freedom to pursue individual projects.

Slides and films from the Audio-Visual Center, as well as visits to the Addison Gallery, enrich the students' working context. No experience in art is necessary. There is a \$40 lab fee.

### Comparing and Understanding the Fine Arts

6 Hours

What do you look for in a painting or a sculpture when you go to a museum? What do you listen for in a musical composition?

This course is designed to enhance your appreciation and understanding of the fine arts (painting, sculpture, music, architecture, literature, film) by looking at the parts to see how they fit together to elicit a response. While most fine arts courses examine the arts as separate disciplines, this course is unique in that it looks at each of the arts in the context of the others. Thus you become proficient in recognizing the elements

and principles of organization that cut across all of the disciplines of the fine arts.

Emphasis is placed on getting to know a few specific art works well. Students learn how to do close readings of paintings as well as architectural elevations and groundplans. They also learn something about reading a musical score.

### Hitchcock: An Introduction to Film Criticism

6 Hours

Hitchcock was famed as the "Master of Suspense." He received this title not only because of his visual skill in constructing a story, but also because he was among the most skilled film craftsmen in cinema history.

This introductory course in film criticism will teach students to think and write about films through an intensive study of Hitchcock's work. The course has three aims: technical, critical and historical. After learning the vocabulary of film criticism, students will attempt their own analysis of class movies. The "textbook" will be Hitchcock's elegantly crafted, sometimes troubling work, from his British thrillers, such as *The Lady Vanishes* and *Sabotage* to some of his American classics, including *Shadow of a Doubt*, *Rear Window*, *Vertigo*, *North by Northwest*, *Psycho*, and his last work, *Family Plot*. When possible, trips will be arranged to see movies showing in the Boston area which relate to classwork. Reading includes Truffaut's *Hitchcock* interviews, selected critical appraisals of the director and of film as art, and a novel used as the basis of a filmscript. Students will also plan a storyboard — an illustrated film sequence—from a scenario they write, so as to better understand the planning which is necessary before the camera rolls.

**Film Comedy***6 Hours*

In this course students look closely at film comedy from the early days of the silents to the present.

The screening list includes films by Charlie Chaplin, Buster Keaton, Frank Capra, Preston Sturges, Stanley Kubrick, Mel Brooks, Robert Altman, and Woody Allen. The reading covers historical development of film, the studio system, photography, sound, famous comedians and comedienes, modern projection systems, the impact of video and digital technology, and comedy theory of such writers as Freud, Bergson, Meredith, and Agee.





## MINOR COURSES

### ENGLISH

#### *Writing Program*

##### **Basic Exposition**

*6 Hours*

The perfect sentence moves with athletic grace, sure of its own purposes and precise in its teamwork with the sentences around it. To write such a sentence is not only an act of successful communication but also a pleasure in itself—a pleasure that any student can learn to feel. By developing a student's knowledge of structures, logical patterns, and signal words, the course fosters the pleasure of effective sentence-writing. Daily sentences sharpen the skills which weekly essays require.

##### **Writing About Literature**

*6 Hours*

This is a writing course designed to develop and refine basic skills in a literary context. Students read short works of classic and modern literature (short stories, plays, poems) and write frequent essays on them in and out of class.

Writing is a skill inextricably intertwined with thinking; an effective essay is the result of an entire creative process that must begin with sound ideas and conclude with their clear expression in words. For this reason, the course focuses not only on stylistics, but also on the development of proper reasoning and techniques of analysis and argumentation.

Authors include Shakespeare, Euripides, Keats, Joyce, Hawthorne, and Flannery O'Connor.





**Contemporary Literature**  
6 Hours

In addition to reading novels, plays, short stories, and poetry of recent vintage, the course considers the relationship between contemporary literature and the society which produced it.

Readings include selected works by Saul Bellow, Kurt Vonnegut, Sylvia Plath, Toni Morrison, Edward Albee, Alexander Solzhenitsyn, and J.D. Salinger.

**Magazines: The American Centerpiece**  
6 Hours

From *New Republic* to *Psychology Today*, magazines have been a centerpiece of American culture and ideas—forums for major public policy debates, springboards for famous novelists, and recorders of social and cultural change. By examining magazines such as *Harpers*, *The New Yorker*, *Esquire*, *The Atlantic*, and *Time*, students will gain a better understanding of the American character and the conflicts surrounding it.



## MINOR COURSES

### Spies, Terrorists, and Revolutionaries 6 Hours

Political violence plays almost as large a role in contemporary fiction as it does in the headlines of the daily newspaper. This course examines the ways in which major novelists deal with the actions of spies, terrorists, and revolutionaries in situations ranging from heroin smuggling in Vietnam to IRA bombings in London. After reading Joseph Conrad's *The Secret Agent*, the first major spy novel in English, we read such contemporary works as Graham Greene's *The Quiet American*; John LeCarre's *The Spy Who Came In From The Cold*; Robert Stone's *Dog Soldiers*; Paul Theroux's *The Family Arsenal*; Robert Ludlum's *The Bourne Identity*. We then consider the relationship of these books to events in the real world by examining newspaper and magazine articles as well as viewing films depicting these character types.

### Etymology and Semantics 6 Hours

Systematic analysis of the Indo-European components of English words provides a fascinating and effective means of increasing and diversifying vocabulary, examining nuances and evolution of meaning, and stimulating imaginative interpretation of experience. This course develops skill in forming and expressing ideas accurately and persuasively, and greatly enhances control of vocabulary.

### Speech and Debate 6 Hours

Knowing how to speak before a crowd, how to think on one's feet, and how to tell a good joke are all important skills in life. This course helps students learn them. The fundamental goal of the course is to teach students to articulate a position and to communicate ideas effectively before a wide range of audiences. To that end, students first develop their speaking ability through impromptu, word games and charades, and diction, projection, and enunciation exercises. Through extemporaneous creative oratory and storytelling, they learn the basics of characterization and interpretation, speech writing and delivery. The second half of the course is devoted to teaching the fundamentals of debate theory and argumentation, with the focus on Lincoln-Douglas style debating as the medium through which to practice. Experienced debaters and theatre people may extend their skills, while students with no background can acquire some experience and so be able to decide if they want to pursue Speech and Debate at school.



## HISTORY, ECONOMICS, AND POLITICS

### **International Relations** *6 Hours*

Is nuclear war an acceptable instrument of international diplomacy? Can parts of the nation be sacrificed to save the rest? Should the U.S. support revolutions abroad? How important should public opinion be in the formation of foreign policy? Can the United Nations be an effective force for world peace?

These and other questions are discussed in the study on the methods used by nations to achieve their objectives in international affairs. The course concentrates on the following techniques: diplomacy, war, law, propaganda, intelligence, government, alliances, and treaties. Library research and class notes provide the core of information on the different concepts and approaches. Part of each class is given over to the discussion of current developments in world politics.

During the last week and a half students have the opportunity to put their knowledge to work in a complex simulation exercise designed to give practical application to all the methods learned in the course.





## MINOR COURSES

### Britain 1945-1985: Welfare State to Punk Rock 6 Hours

What has happened to Britain? A once mighty empire and once proud "workshop of the world" has become a second-rate industrial power, wracked by class conflict and the festering sore of Northern Ireland. In this course contemporary British politics, society and culture are examined in historical perspective. Through the media of party manifestos, contemporary British literature, song lyrics and movies this course attempts both to build a "British" picture of Britain and to approach the fateful questions of how nations decline and what is the relevance of Britain's example to the rest of the West.

### 'A Hard Rain is Gonna Fall': Vietnam's Influence on Literature and Cinema

This course offers a foundation in the American involvement with Indo-China during the years 1955-1975. Students read documents and excerpts from a range of historians and participants in order to give them the background necessary to explore through literature and films why the Vietnam War had (and continues to have) such a strong impact on the American culture.

Each week at least one feature length film (such as *The Deer Hunter*, *Cutter's Way*, *Coming Home*, *Friendly Fire*) is presented. Documentaries also are shown. The course's reading list embraces a wide range of material and genres. Poetry, plays, rock lyrics (particularly the work of Bob Dylan), memoirs, essays, and novels shape the focus of class discussions led jointly by instructors of History and English.

Readings include: *Vietnam Voices*, Pratt; *In-Country*, Mason; *Winners and Losers*, Emerson; *A Rumor of War*, Caputo; *Born on the Fourth of July*, Kovic; *Carrying the Darkness*, Ehrhart; and *Fields of Fire*, Webb.



### The Supreme Court and the Constitution 6 Hours

The Constitution of the United States, as interpreted by the Supreme Court, is the "supreme law of the land." This introduction to the study of Constitutional law begins with an historical look at the origins of the Constitution and the development of the concept of judicial review. We then turn our attention to a variety of selected topics in Constitutional law. The Constitutional history of race relations is examined, from slavery to "separate but equal" to the current debate over affirmative action. The Constitutional guarantee of freedom of speech is examined in light of the Supreme Court's decisions regarding the rights of individuals to engage in "subversive" or "obscene" speech. Other topics include freedom of the press, the separation of church and state, the rights of

accused criminals, and abortion.

Throughout the course, we consider the role of the justices of the Supreme Court. What factors should influence the justices when they "interpret" the words of the Constitution? The intention of the founding fathers? The justices' own political philosophies? The current political climate?

The reading list consists principally of Supreme Court cases. This is primarily a discussion class, although lectures may be delivered on occasion.

Recommended: A course in U.S. History or Civics.

### Money, Banking, and the Economy

6 Hours

What is money? Where did it come from? Most people haven't a clue. This course answers those questions and many more. The history of money and financial institutions is traced from ancient times to the present in order to plot man's heroic efforts to bring its subtle mysteries under control.

The course also moves beyond history to an understanding of contemporary money, banking, and modern economic life. The story of money is seldom dull. Students explore the various investment possibilities on the stock market and throughout the economy, using the Wall Street Journal, "How to Read a Financial Report", "You and the Investment World", and articles from Forbes, Fortune, Business Week, etc. Open only to 11th and 12th graders.

### Soviet History and Politics

6 Hours

The USSR, forbidding and mysterious, is understood by some as an expansionist "evil empire" and by others as the "socialist motherland". This course takes as its premise that a full understanding of the Soviet Union can only come through a thorough understanding of its history. Why did the revolutions of 1917 occur? How did the communist regime survive isolation, civil war, famine and the horrors of Stalinism to emerge as one of today's superpowers? What would Marx and Lenin have thought of it all?

This fast-paced study of Russian and Soviet history and politics explores these fascinating questions. The course draws heavily on primary source materials (including the *Communist Manifesto* and Hedrick Smith's *The Russians*) to discover the roots of contemporary Soviet domestic and foreign policy.





## MINOR COURSES

### **Brave New World: The Immigrant Experience (1800–present)**

*6 Hours*

Famine, poverty, oppression and idealism: the first immigrants to the US came for many reasons, and they still come today. Some have “made it big” in oil, land, politics or technology, and some have found success and fulfillment through their families and communities. Together they have made America what it is today.

But what *is* today’s America, and how did the many traditions and tongues of these other peoples come together? This course examines the influence of the immigrant, as seen through biography, history, fiction, and film, on this nation’s culture and politics and how we perceive ourselves. Towards this end we construct our own geneologies, visit the Records Department of the Boston Public Library, and read our ancestors’ letters “home”. Through debating such issues as extradition policy and restrictions on naturalization we explore the reasons behind ethnic stereotyping.

### **Introduction to Japan: From Samurai to Sony**

*6 Hours*

For some three centuries now, Westerners have been fascinated with “the Land of the Rising Sun.” Japan’s economic success since World War II has continued to open new doors to the West, exposing some of the richness of Japan’s historical legacy and cultural heritage. This course considers a nation, a culture, and a people that have played an increasingly important part in the world of the 20th century.

Many facets of Japanese life are explored, including the religious, social, political, historical, and literary traditions of the people. The curriculum draws from a wide variety of learning materials such as books, articles, films, and first-hand exposure to Japanese arts and rituals. Students are exposed to the rudiments of the Japanese language, as well. Particular attention is paid to the relationship between Japan and America. Students also have the opportunity to explore their own particular interests in the culture in some depth.

The Boston area holds ideal resources for those



interested in Japan; one or two field trips to appropriate locations will be arranged. Suitable subjects for the trips might include: a Japanese art exhibit, an *aikido* class, a Japanese restaurant, or a visit with a Zen master.

### **The Growth of the Modern City**

*6 Hours*

This course explores the importance of the urban setting in modern politics, literature, art, cinema, and popular culture through a close examination of the history of cities. The study begins with a discussion of ancient city planning, examining the archaeological remains of the Mycenaean fortresses, Egyptian cities and ancient Sumerian settlements. Students read ancient writers on the Roman city, the importance of the Roman temple, and public architecture. The course deals with the development of city planning in literature by reading *The Tale of Two Cities* and other works on the impact of industrialization. Finally, the course looks at modern Los Angeles and New York City.

## LANGUAGES

### Conversational Spanish

*6 Hours*

A course designed especially for students who have studied Spanish for two years. Directed conversational exercises enable students to progress according to their own needs, be they building a broad vocabulary, increasing fluency, improving pronunciation, or sharpening audio-discrimination. Since accurate usage is one of the most important goals of the course, the conversational projects are supplemented by appropriate study of the structure of the language. Beyond the textbook, a variety of audio-visual materials are used to stimulate conversation, including filmstrips, slides, newspaper and magazine articles, and recorded radio broadcasts.



### Conversational French

*6 Hours*

Open only to students who have completed at least two years of French, this course places special emphasis on specific aspects of spoken French. Intended for students who understand French rather well but need to gain confidence and efficiency in speaking, the course is conducted entirely in French. Dialogues, speeches, debates, interviews, and role-playing are reinforced by a study of topical vocabulary, idiomatic expression, and applied phonetics.

### Introduction to Spanish and Latin-American Literature

*6 Hours*

This course is designed for students whose proficiency is sufficient to allow them to discuss ideas with some ease (three years of Spanish recommended). Course work covers well-known contemporary authors such as G. Garcia Marquez, Mario Vargas Llosa, and Cristina Fernandez-Cubas. The focus is on short stories by the above mentioned authors. Discussion of each writer is accompanied by short papers.



## MINOR COURSES



## MATHEMATICS

### Intermediate Algebra

*6 Hours*

This course is a rapid review of first-year algebra, an in-depth study of second-year algebra, and an introduction to trigonometry. Some of the topics that are covered are polynomials and the operations performed with them, relations and functions, linear equations, second-degree equations, simultaneous equations, coordinate geometry, exponents, radicals, and circular and trigonometric functions.

It would be helpful to have had geometry prior to taking this course. Not for students who have completed second-year algebra.



**Computer***6 Hours*

Are you afraid of your personal computer? Learn to use it to extend your computational and problem solving ability.

This course is designed for students with no past experience in computing, interested in developing an understanding of the capabilities of a micro-computer. Students will concentrate on learning to program in Pascal. Students will purchase a Turbo Pascal system disk which will give them access to the system whenever they are on an IBM or IBM compatible PC. Using a structured approach, students will write programs and test them on the Academy's IBM personal computers. One year of algebra serves as an adequate background for undertaking a variety of applications, both mathematical and otherwise.

**Trigonometry***6 Hours*

The name "trigonometry" is derived from two Greek words meaning measurement of triangles. While the solution of triangles forms an important part of modern trigonometry, it is by no means the only part or even the most important part. In the development of methods for the solution of triangles by computation, certain trigonometric functions occur. The study of the properties of these functions and their applications to various mathematical problems constitutes the subject matter of this course.

Other topics include working with equations, proving identities, and graphing functions. Prerequisite: two years of algebra experience.





## MINOR COURSES

### MUSIC

#### Chorus *6 Hours*

The Summer Session's Chorus is made up of the combined voices of students who take this course and all the students of the Chamber Music Program. The Chorus meets every class day and on occasion performs with orchestral accompaniment. No previous experience is necessary, just a desire to work hard and enjoy an intensive choral experience.

#### Symphony Orchestra *6 Hours*

Students taking this course join members of the Chamber Music Program in daily orchestra practice. Applicants are accepted in the correct combination of instruments to form a symphony orchestra; the course is therefore open to all symphonic instrumentalists. An audition tape is required of all players. Although previous chamber music experience is not a prerequisite, all candidates for the Symphony Orchestra should have a music teacher recommendation.



## PHILOSOPHY AND PSYCHOLOGY

### The Big Questions: Contemporary Philosophies of Human Life

*6 Hours*

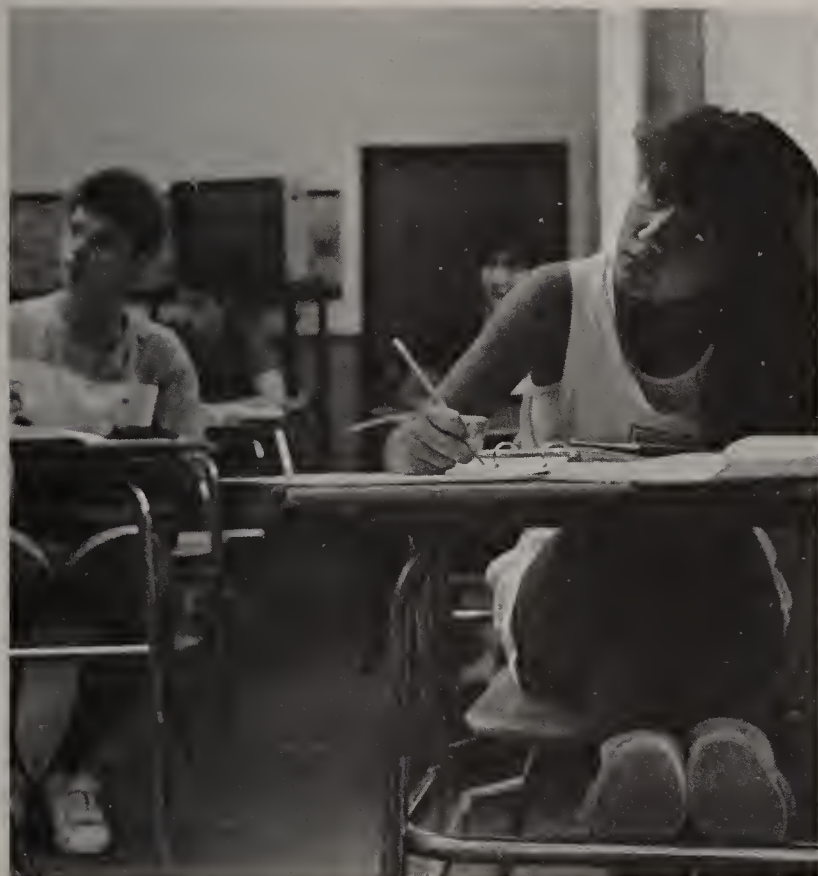
It's not hard to find out when the French Revolution began or how many moons Jupiter has. Many of us prefer problems with such clearcut solutions. But the "Big Questions" will not go away, and they are all the more intriguing for their resistance to easy answers: Is there a "human nature"? What, if anything, lies beyond human life? What is the proper role of science? To what extent are we shaped by the behaviors of others? By unconscious forces? By economic and historical conditions?

This course considers several diverse perspectives on human life (what it is and what it should be)—perspectives that represent such influential world views as scientism, Western religion, existentialism, and psychoanalysis. Students will carefully examine original works by Skinner, Freud, Sartre, Marx, Heschel, and others. While no background in these fields is required, a willingness to do sustained critical analysis will prove as necessary as a genuine interest in the subject matter.

### Becoming Human

*6 Hours*

Caught within the tension between nature and technology, abundance and scarcity, private and public, faith and fact, childhood and adulthood and "masculine" and "feminine", how does one develop personal values and discern moral integrity? Through careful examination of selected writings, films, current as well as historical events, the course explores both the importance and impact of the dialectical tensions which characterize our





## MINOR COURSES

lives. Students read from the works of Albert Camus, Kate Chopin, Emily Dickinson, Victor Frankl, Carol Gilligan, Zora Neale Hurston, Madeleine L'Engle, Jonathan Schell, Alice Walker and William Shakespeare. Close attention is paid to writing skills through frequent writing assignments.

### Logic

*6 Hours*

As an introduction to deductive logic, this course develops skills useful for many college-level courses, especially those in Mathematics, Computer Science, Philosophy, and Law. Deductive logic, moreover, provides a useful tool in evaluating, formulating, and criticizing both the student's own beliefs and arguments, and the claims and arguments made by peers, teachers, and public figures.

Though not required, a strong background in Mathematics, or experience with computers, is recommended.

### Psychology: Current Issues

*6 Hours*

This course analyzes some of the contemporary issues facing adolescents today. Topics are presented from both a theoretical and practical point of view. Discussions cover identity formation, physical development, family life, peer relationships, love and sex, drug use and abuse, delinquency, suicide, mental disturbance, moral judgement and value systems. Additional topics provided by the students themselves are also examined. No prior knowledge of psychology is necessary.

### Social Psychology

*6 Hours*

Group conformity. Abnormal behavior. Mental illness. Freud. Personality. The unconscious. Gossip. Aggression. Prejudice. Persuasion. Influencing attitudes. Person perception. Leadership. What all of these topics have in common is that all, and many more, lead toward a study of Social Psychology. How do people get to like one another? When can we define ourselves as sane? Where are riots likely to happen? The course takes a look at all these subjects to determine why people interact the way they do. It is designed for those who have never had Psychology before.





## SCIENCE

### **The Discovery of Science** *6 Hours*

This course offers participants a "hands on" opportunity to experience science through the process of discovery. We begin with observations of the environment which surrounds us. From these observations, we explore questions which incorporate experimentation in the fields of Chemistry, Physics, and Biology. As the course progresses, students and instructor identify trends, quantify

data and, finally, communicate findings in a way that others can understand. In essence, this course develops an integrated introduction to basic scientific principles through the development of a specific problem (or challenge) chosen by each student.

A number of techniques and activities are utilized, including computer simulations, films, discussions, problem-solving, field trips, and presentations of scientific work. A year of high school Biology is highly recommended.



## MINOR COURSES

### Advanced Labs in Biology

6 Hours

This course begins with a familiarization with stereoscopic and compound microscopes, oil immersion, and phase lenses. However, the great majority of the work acquaints the students with centrifugation, electrophoresis, chromatography, spectrophotometry, and the use of the oscilloscope. The specific topics of the labs vary greatly, from observing human chromosomes and separating pigments in leaves and eyes of fruit flies to visualizing a nerve impulse and studying its properties. Prerequisite: one year of Biology.

### Molecular Biology

6 Hours

Following a brief review of chemical principles, the course examines the major classes of biomolecules and how they are synthesized and degraded in the body. Particular emphasis is placed on those reactions which are associated with energy-yielding pathways. Enzyme function is considered both in terms of mechanisms of action and with regard to kinetics. Other topics include the immune response, membrane function, molecular genetics, and gene interaction. Prerequisite: year of Biology and of Chemistry and competence in Algebra.

### Athletic Fitness Training

6 Hours

Athletic Fitness Training is designed to teach specific training techniques for individual and team sports. A fundamental training regimen includes goal-setting, cross-training techniques, injury prevention and treatment, weight training, nutrition and self-designed fitness programs. Lectures, discussions, and written assignments complement the physical training. Students are required to concentrate on one sport as an Afternoon Activity for the entire session, to allow them to apply their individual training programs. Reading includes *Physical Performance, Fitness and Diet, Physiology of Sports, Stretching* and other material.

### Introduction to Electronics

6 Hours

Starting with elementary electricity and Ohm's law, the course studies the principles and applications of resistors, capacitors, and semi-conductor devices, including diodes, transistors, op-amps, and timer integrated circuits.

Analog and digital circuits are studied, with computer applications discussed. Students learn to use testing equipment such as multi-meters, signal generators, frequency counters, and oscilloscopes.

Applications include the building of timers, oscillators, amplifiers, and counters along with the associated circuitry needed to listen to or visually display the various results. Students build several such projects, using a variety of construction techniques including etching a printed circuit board.

There is no prerequisite for the course, which starts from scratch and builds on previous levels of understanding.

There is a \$30 charge for materials, which the students take home to assist in their continued studies of electronics.







## 1986 Summer Session Students

Abdal-Khallaq, Musiri K.  
*Fort Worth, TX*

Abel, Kathryn  
*Elizabeth, NJ*

Abrams, Jacqueline  
*Brooklyn, NY*

Adams, Elizabeth C.  
*Atlanta, GA*

Adler, Michael S.  
*Los Angeles, CA*

Aengst, Peter C.  
*Corona del Mar, CA*

Ahn, Theodore T.  
*McLean, VA*

Ahya, Vivek N.  
*Winchester, MA*

Alari, Trisha  
*La Jolla, CA*

Albrecht, Kathryn M.  
*Media, PA*

Alcott, Darell  
*Porcupine, SD*

Ali, Iman  
*Swansea, MA*

Allen, Jennifer A.  
*Telluride, CO*

Allen, W. Blair  
*Little Rock, AR*

Allignol, Marie C.  
*Antibes, France*

Allinson, David  
*Woodbridge, CT*

Allison, Ebony  
*E. Cleveland, OH*

Alpert, Jennifer S.  
*Swampscott, MA*

Alston, Sheldon G.  
*Jackson, MS*

Alwis, Sanji K.  
*Cincinnati, OH*

Andrews, Kirsten  
*Stanwood, WA*

Andritsaki, Helen G.  
*Athens, Greece*

Apostolakis, Jannis  
*Thessaloniki, Greece*



Archambault, Jodi  
*Bismarck, ND*

Archambeault, Carrie  
*Nashua, NH*

Arent, Laurie D.  
*Beverly Hills, CA*

Aron, Elijah F.  
*Capitola, CA*

Arredondo, Marie C.  
*Fort Worth, TX*

Aryeh, Laura  
*New York, NY*

Astoux, Pauline  
*Antibes, France*

Averbach, Andrew P.  
*New York, NY*

Awan, Nasir J.  
*Brooklyn, NY*

Baco, Jorge L.  
*Guaynabo, P.R.*

Bae, Donald S.  
*Milwaukee, WI*

Bae, Jane W.  
*East Amherst, NY*

Bailen, Mark I.  
*Newton, MA*

Bailey, Kristin E.  
*Harrison, AR*

Bailey, William E.  
*Atlanta, GA*

Baker, Trudy L.  
*Atlanta, GA*

Bandak, Mark I.  
*Chappaqua, NY*

Barber, Kimberly R.  
*Atlanta, GA*

Barker, Angela E.  
*Stow, MA*

Bates, Todd C.  
*Greensboro, NC*

Batley, Jason  
*Bethlehem, PA*

Batterman, Debra B.  
*Scarsdale, NY*

Baumgarten, Julie  
*Winnetka, IL*

Beckering, Jim E.  
*Grand Haven, MI*

Behrhorst, David G.  
*Grand Junction, CO*

Bell, Don C.  
*Albuquerque, NM*

Benson, Brooke L.  
*San Antonio, TX*

Benton, Sharon D.  
*Fort Worth, TX*

Berkowitz, Koley N.  
*New York, NY*

Bernstein, Melissa J.  
*Paramus, NJ*

Berz, Andrew J.  
*Tarzana, CA*

Beyene, Hazam  
*Louisville, KY*

Bishop, Lauren M.  
*Beverly Hills, CA*

Black, Abby B.  
*Scarsdale, NY*

Blackburn, Calvin W., III  
*College Park, GA*

Blakney, Eric DeWayne  
*Memphis, TN*

Blanding, Rosella C.  
*Rowayton, CT*

Block, Linda S.  
*Palos Verdes Estates, CA*

Bloom, Alexandra M.  
*Upper Montclair, NJ*

Blum, Isaac L.  
*San Juan, PR*

Blum, Jonathan D.  
*Islip, NY*

Bogan, Cindy  
*Roslyn, NY*

Bohrer, Jeffrey D.  
*Short Hills, NJ*

Bonet, Alexander  
*Brooklyn, NY*

Bonn, Robert T.  
*Garden City, NY*

Boren, David H.  
*Beverly Hills, CA*

Bosshardt, Stacey M.  
*Gainesville, FL*

Botello, Rogelio  
*Chicago, IL*

Botkin, Joshua M.  
*Huntington, NY*

Bottger, W. Carl  
*La Canada, CA*

Boyd, Thomas Coulter  
*Portland, OR*

Boykin, Robert D.  
*Dayton, OH*

Braithwaite, Sebastian H.  
*West Glover, VT*

Brause, David A.  
*Larchmont, NY*

Brecher, Eric S.  
*Dix Hills, NY*

Brendel, Gary  
*N. Bellmore, NY*

Brewster, W. Brad  
*Orinda, CA*

Broder, James  
*Short Hills, NJ*

Brodie, Erika M.  
*AP0, NY*

Brown, Cheryl Ann  
*Atlanta, GA*

Browning, Catherine A.  
*San Antonio, TX*

Browning, Jennifer C.  
*San Antonio, TX*

Brumbaugh, John P.  
*Miami, FL*



THE STUDENTS 1986



Brylczyk, Edmund J.  
Andover, MA  
Budson, Victoria A.  
Wellesley Hills, MA  
Burgi, Sabrina L.A.  
Forest Hills, NY  
Burke, David L.  
Concord, MA  
Burke, Theresa C.  
Concord, MA  
Busgang, Jeffrey J.  
Lexington, MA  
Bustamante, Maria D.  
Ft. Worth, TX  
Byrd, Rochelle D.  
Philadelphia, PA  
Cade, Diane L.  
Hot Springs, AR  
Campbell, Michael L.  
Baltimore, MD  
Canady, Nikki M.  
Atlanta, GA  
Canales, Patricia M.  
Corpus Christi, TX  
Capen, Amy M.  
Chappaqua, NY  
Cardoza, Anthony L.  
Los Angeles, CA  
Carmichael, Jennifer  
Los Altos, CA  
Carr, Markham L.  
Raleigh, NC  
Carter, Prudence L.  
Jackson, MS

Carter, Ricky  
Cleveland, OH  
Carty, Derrick  
Randolph, MA  
Casas, Gilbert  
Ft. Worth, TX  
Case, Sarah Joanne  
Peekskill, NY  
Casparian, Christian C.  
Woodland Hills, CA  
Cataldo, Patrick E.  
Acton, MA  
Caulfield, Jennifer N.  
Merrimack, NH  
Celi, Carolyn  
Wellesley, MA  
Chang, David  
Great Neck, NY  
Chay, Christopher H.  
Laurinburg, NC  
Cheng, Jean  
Taipei, Taiwan  
Cheresposy, Robert  
New Laguna, NM  
Cho, Eugene  
Rockville, MD  
Cho, Min S.  
Uniontown, PA  
Choe, Charles  
Scotch Plains, NJ  
Choi, Cathy K.  
Westlake, OH  
Choi, Elisa I.  
Randolph, NJ  
Choi, Julia H.  
Livingston, NJ  
Choi, Sung W.  
Alexandria, VA  
Chon, Chris  
Cherry Hill, NJ  
Choo, Ken K.  
Fairview Park, OH  
Chu, David F.  
Los Altos, CA  
Chuang, Sandy F.  
Jardine's Lookout, Hong Kong

Chun, Clara  
Lafayette, CA  
Chun, Laurence H.  
Sherman Oaks, CA  
Chun, Tricia  
Scarsdale, NY  
Chung, Judith H.  
Milwaukee, WI  
Chung, Michael T.  
Manlius, NY  
Chung, Sandra  
Tarrytown, NY  
Clark, Charles P., Jr.  
Houston, TX  
Clark, Napoleon  
Newark, NJ  
Coates, Sara E.  
Little Rock, AR  
Cohen, Andrew S.  
San Antonio, TX  
Colebank, Mary F.  
Grafton, WV  
Collado, Pedro A.  
Bayamon, PR  
Collins, Regina A.  
Louisville, KY  
Collins, Tracy A.  
Atlanta, GA  
Conner, Patrick J.  
Fresno, CA  
Cooke, Jesse L.  
Durham, NC  
Cooper, Jill E.  
Phoenix, AZ



Cornell, Danny J.  
Lunenburg, MA  
Coronado, Jorge F.  
N. Bay Village, FL  
Costin, Rada  
Scarsdale, NY  
Couvillon, Ainslie S.  
New Orleans, LA  
Cramer, Mark T.  
Albuquerque, NM  
Crewdson, Richard C.  
Bellevue, WA  
Crosby, Karen  
Dallas, TX  
Cruser, Kim E.  
Ontario, OR  
Cuffel, Damian N.  
Sunnyvale, CA  
Cukierman, Iser  
San Antonio, TX  
Cunitz, Nicole A.  
Westport, CT  
Curtis, Debra  
New Rochelle, NY  
Danezis, Maria-Louisa  
Athens, Greece  
Davis, Bradley T.  
Fair Haven, NJ  
DeAngelis, Matthew J.  
Tenafly, NJ  
DeForest, Cindy L.  
Otego, NY  
Del Rosario, Michael  
Dix Hills, NY  
delaHoussaye, Elise E.  
Crowley, LA  
Diaz-Alonso, Ignacio  
Kennett Square, PA  
Dickins, Robert  
Little Rock, AR  
Dimock, Nancy L.  
Storrs, CT  
Dominitz, Erica J.  
New Rochelle, NY  
Dorman, Andrew W.  
Surrey, England

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Dorna, Manuel  
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Dorsch, Eric M.  
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Douglas, Kynis P.  
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Downes, Gerald B.  
Kingston, MA

Drake, Colin B.  
Montecito CA

Dunlap, Crystal E.  
New York, NY

Dunn, Nat  
Clinton, NY

Earl, Chad E.  
Cleveland, OH

Econn, Stephanie  
Pasadena, CA

Edelson, Glenn F.  
Chappaqua, NY

Edwards, Allen  
E. Cleveland, OH

Edwards, James A.  
New York, NY

Edwards, Monica R.  
Atlanta, GA

Eggert, Joshua P.  
Grand Haven, MI

Eisenbeiss, Liesl M.  
Monte-Carlo, Monaco

Elizalde, Elizabeth  
Los Angeles, CA

Elliot, James H.  
Rye, NY

Ellis, Jason  
Westford, MA

Ellis, Michael K.  
Mendham, NJ

Elman, Mark Joseph  
Hanover, NH

Emery, Quentin J.  
Manderson, SD

Emus, Jessica R.  
Nashua, NH

Engels, Kenny M.  
Miami Beach, FL



Engle, Michael  
Arlington, WA

Engler, Dana S.  
Durham, NC

Escamilla, Albert  
Corpus Christi, TX

Eskovitz, Sean  
Beverly Hills, CA

Esquivel, Rosa  
Wilmington, CA

Evans, Katherine M.  
Henderson, NC

Evans, Melissa  
Brighton, MA

Factor, Heidi  
Brockton, MA

Feinberg, Valerie A.  
New York, NY

Feldman, Andrew R.  
Oyster Bay, NY

Feldman, Julie M.  
Chappaqua, NY

Feliciano, Giselle M.  
Levittown, PR

Feris, Ricardo A.  
Santo Domingo, D.R.

Fida, Laila A.  
Jeddah, Saudi Arabia

Fida, Talal A.  
Jeddah, Saudi Arabia

Fisch, Lauren  
Convent Station, NJ

Fischer, Julian  
Studio City, CA



Fischer, Patricia A.  
Chillicothe, MO

Frank, Laura D.  
San Antonio, TX

Frantz, Martha E.  
Chelmsford, MA

Freedman, Jared O.  
Iowa City, IA

Freudenberg, Monica M.  
Heidelberg, W. Germany

Friedlich, Avi L.  
Encino, CA

Friedman, Steven  
Fair Lawn, NJ

Frommer, Ben R.  
Wellesley, MA

Fukuhara, Eileen M.  
Los Angeles, CA

Fuller, Deborah E.  
Harvard, MA

Gallegos, Juan  
Quito, Ecuador

Galvan, Jesus C.  
Corpus Christi, TX

Garcia, Acely V.  
Santo Domingo, D.R.

Garcia, Mariana  
Los Angeles, CA

Garcia, Michael  
Rahway, NJ

Gardner, Denelda D.  
Atlanta, GA

Garfien, Deborah F.  
Flossmoor, IL

Garrett, Christopher  
Ft. Worth, TX

Gasca, Monica  
Madrid, Spain

Gelfand, Alexander L.  
Montreal, Quebec

George, Richard P.  
Alexandria, VA

Ghofrany, Shieva L.  
Woodbridge, CT

Gibson, Mariam S.  
Cleveland, OH

Giles, Thomas S.  
Sylmar, CA

Glassman, Darren  
Roslyn Heights, NY

Goldblat, Harris  
Livingston, NJ

Golden, Tracey  
Milwaukee, WI

Goldenson, Susan M.  
New Hartford, NY

Goldstein, Douglas  
Scarsdale, NY

Goldstein, Jennifer L.  
Studio City, CA

Goldstein, Lauren  
Bryn Mawr, PA

Goner, Gregory  
Milwaukee, WI

Gonzalez, Jose  
Corpus Christi, TX

Gonzalez, Maria Elena  
San Juan, PR

Gonzalez, Sonia E.  
Corpus Christi, TX

Goodman, Robert C.  
Dallas, TX

Gorbea, Laura M.  
Rio Piedras, PR

Gordon, Joshua D.  
Altadena, CA

Gottesman, Gregory A.  
Mercer Island, WA

Gotz, James D.  
Worcester, MA



THE STUDENTS 1986

Gravel, Lale C.  
Dallas, TX  
Green, Michelle  
Chicago, IL  
Griffin, Stafford  
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So. Orange, NJ  
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Lufkin, TX  
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Fort Worth, TX  
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Hollywood, FL  
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So. Orange, NJ  
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Jacoby, Laurie  
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Roxbury, MA  
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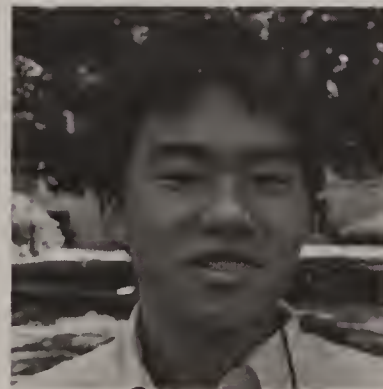
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Van Ringelestein, Vanessa  
Genese, Belgium  
Vandeveld, Ann P.  
Birmingham, AL  
VanNess, Holly R.  
Southington, CT  
Vaughn, Deidre D.  
Memphis, TN  
Vazquez, Lizzette  
New York, NY  
Vekemans, Isabelle  
Antibes, France  
Velez, Venus A.  
New York, NY  
Verma, Sunita R.  
Charleston, WV  
Vidmar, Laurel  
S. Pasadena, CA

Vila-Ramirez, Raul G.  
Urb Santa Maria  
Rio Piedras, PR  
Vilchis, Marisol  
Mission Hills, CA  
Villard, Alain  
Port-au-Prince, Haiti  
Vo, Jocelyn TC  
Kailua, HI  
Vreede, Janneke C.  
Binghamton, NY  
Wacks, David A.  
Lexington, MA  
Wald, Douglas B.  
Miami Shores, FL  
Walk, Anne M.  
Memphis, TN  
Walker, Derek X.  
Atlanta, GA  
Walker, Merry S.  
Jackson, MS  
Wallace, Bruce N.  
Brooklyn, NY  
Wallace, Shawn  
Philadelphia, PA  
Wallen, Madeline S.  
Short Hills, NJ  
Walsh, Andrew G.  
Westford, MA  
Waltz, David K.  
W. Chelmsford, MA  
Wamsley, Elisabeth M.  
Poitiers, France  
Wang, Alison S.  
Poughkeepsie, NY  
Wang, Allen C.  
Weston, MA  
Wang, Jennifer  
Youngstown, OH  
Wang, John H.  
Taipei, Taiwan  
Warrior, Winston P.  
Atlanta, GA  
Waterhouse, Chani  
Worcester, VT

Watson, Elizabeth D.  
Dallas, TX  
Watson, Johnnie  
Atlanta, GA  
Watson, Keith R.  
Mount Vernon, NY  
Watson, LaTonya  
Milwaukee, WI  
Watson, Richard L.  
Danvers, MA  
Wax, Adam P.  
Great Neck, NY  
Waxman, Debra S.  
Brookville, NY  
Weinberg, Jeremy M.  
Arlington, VA  
Weiner, Elizabeth  
Huntington Woods, MI  
Weinstein, Amy S.  
Portland, OR  
Weinstein, Bret S.  
Los Angeles, CA  
Weiswasser, Daniel W.  
Orange, CT  
Weng, Peter F.  
Lexington, MA  
Wessells, Laura M.  
Solon, OH  
Whang, Rachel Y.  
Angola, IN  
Wheeler, Mona D.  
Memphis, TN  
Wheeler, Sarah L.  
Santurce, PR  
White, Angela V.  
Panorama, CA  
White, Debra  
Houston, TX  
Whitlow, Joy J.  
Providence, RI  
Whitney, Anthony  
Dayton, OH  
Widmar, Elizabeth M.  
Plantation, FL  
Widmer, Nancy M.  
Plantation, FL

Wilcoxson, Carl  
Dayton, OH  
Wiley, Rainia L.  
E. Cleveland, OH  
Williams, Darius B.  
Memphis, TN  
Williams, Frances  
Chicago, IL  
Williams, Jeffrey D.  
Bronx, NY  
Williams, Maurice J.  
Cleveland, OH  
Williams, Richard L.  
Holland, OH  
Willis, Mary  
Longwood, FL  
Wilson, Sarah K.  
Glastonbury, CT  
Wilson, Tom  
Chinle, AZ  
Winchester, Nicole  
Palo Alto, CA  
Wine, Winnie H.  
New York, NY  
Winokur, Derek M.  
Bryn Mawr, PA  
Wojcicki, Janet Maia  
Stanford, CA  
Wolf, Karen B.  
Maplewood, NJ  
Wonacott, Timothy  
Portland, OR  
Wong, Cecile A.  
Salem, MA  
Wongse-Sanit, Kwanrak  
Crown Point, IN  
Wooley, Kimberly D.  
Chicago, IL  
Workman, Tahra  
Philadelphia, PA  
Workman, Willie  
East Cleveland, OH  
Wrubel, Susan  
Middleton, CT  
Wu, James Y.  
Littleton, CO

Wu, Linda  
Scarsdale, NY

Yang, Benjamin J.  
Villanova, PA

Yang, Julia  
New Hartford, NY

Yao, Steven K.  
Ann Arbor, MI

Yao, Tong-yi  
Scarsdale, NY

Yim, Christina  
Studio City, CA

Yoo, John  
Washington, NJ

Yoon, Sherwin R.  
Pomona, NY

Yoshibe, Toru  
Scarsdale, NY

Yu, Rebecca S  
Trumbull, CT

Yu, Ronald W.  
Trumbull, CT

Zager, Michelle E.  
Los Angeles, CA

Zak, Mitch Janus  
Modesto, CA

Zane, Mindy H.  
Miami Beach, FL

Zanger, Matthew W.  
Westfield, NJ

Ziek, Alessandra  
Colorado Springs, CO

Zieselman, Hallie  
New York, NY

Zimmerman, Kerensa B.  
Bowie, MD

Zoller, Diana R.  
New Orleans, LA

Zucker, Karin  
Los Angeles, CA





## The Faculty 1986



- |  |  |
|--|--|
| Adair, Jordan, M.A.<br><i>English</i>                          | Calhoun, Donna, B.A.<br><i>Mathematics</i>                       |
| Anderson, Morris<br><i>Chamber Music</i>                       | Cameron, John, M.A.<br><i>English</i>                            |
| Apgar, Charles, M.A.T.<br>(MS)2                                | Charlton, David<br><i>TA in Newspaper</i>                        |
| Arand, Gloria, B.A.<br><i>TA in Chemistry</i>                  | Chung, Eugene, B.S.<br><i>TA in Science</i>                      |
| Argyros, Ellen, M.A.<br><i>English, HC</i>                     | Clements, Alan, M.A.<br><i>History</i>                           |
| Austin, Claire, M.Ed.<br><i>Economics</i>                      | Clough, Edward, A.A.<br><i>Chamber Music, HC</i>                 |
| Bajalovic, Dragana, A.D.<br><i>Chamber Music</i>               | Coleman, Peter<br><i>Radio</i>                                   |
| Baker-Carr, Katherine, A.B.<br><i>Psychology, Chaplain, HC</i> | Collins, Richard, M.A., M.Ed.<br><i>History</i>                  |
| Bardo, Seth, M.A.T.<br><i>HC</i>                               | Combs, Allen<br><i>Chamber Music</i>                             |
| Barrett, Mary Jeanne, B.A.<br><i>English, HC</i>               | Cone, Thomas, M.A.T.<br><i>Science</i>                           |
| Bartlett, Russell, B.A.<br><i>Philosophy, English, HC</i>      | Connors, Patrick, B.A.<br><i>TA in History and English</i>       |
| Bassett, Deborah, M.A.<br><i>English, HC</i>                   | Consiglio, Catherine, M.M.<br><i>Chamber Music</i>               |
| Bayard, Yolande, M.A.<br><i>French</i>                         | Consiglio, Sandy, M.M.<br><i>Chamber Music</i>                   |
| Beebe, Bridget<br><i>Asst. Athletic Trainer</i>                | Cornell, Jennifer, B.A.<br><i>Speech and Debate, HC</i>          |
| Bell, Stephen, B.S.<br><i>TA in (MS)2</i>                      | Cosgrove, Shelagh, M.A.<br><i>English, HC</i>                    |
| Berdahl, Daphne, B.A.<br><i>TA in ESL</i>                      | de la Houssaye, Isabelle, B.A.<br><i>TA in History</i>           |
| Bernstein, Leigh, B.A.<br><i>TA in Philosophy and Film</i>     | Deutsch, Christine, B.A.<br><i>English, HC</i>                   |
| Bond, Jennifer, B.A.<br><i>Astronomy, HC</i>                   | Don, Debra, A.B.<br><i>TA in Physics</i>                         |
| Boots, Robin, M.A.<br><i>Latin, English, HC</i>                | Donovan, Gail, Ph.D.<br><i>Psychology, HC</i>                    |
| Brenner, Catherine, B.A.<br><i>TA in ESL</i>                   | Dow, Mary, M.Ed.<br><i>Coordinator of Lifeguarding</i>           |
| Brown, Pamela, M.Ed.<br>(MS)2, HC                              | Eich, Edward, B.A.<br><i>Publications Photographer, HC</i>       |
| Buehner, William, M.A.<br><i>English</i>                       | Elias, Hajnalka, B.A.<br><i>TA in Chinese and History</i>        |
| Burson, Oscella, B.A.<br><i>TA in (MS)2</i>                    | Epstein, Ellen, S.B.<br><i>TA in Mathematics<br/>and English</i> |

# THE FACULTY 1986

Evans, Risa, B.A.  
*TA in Psychology*

Farrar, Brice, B.M.  
*Chamber Music*

Fegan, Geraldine, B.M., A.A.  
*Theatre*

Finn, Mary, B.A.  
*Radio Production*

Flint, David, B.S.  
*Physics, Electronics*

Fong, Sammy, B.A.  
*TA in (MS)2*

Ford, Margaret, M.S.  
*History, HC*

Foster, Frank, B.S.  
*TA in (MS)2*

Frank, Theodore, B.A.  
*TA in English*

Friedland, Peggy, M.M.  
*Chamber Music*

Gallagher, Ned, B.A.  
*TA in Philosophy and English*

Gartenstein, Dena, B.S.  
*TA in Mathematics and Science*

Gilbeau, Peter, M.M.  
*Chamber Music*

Glickstein, Neil, M.A.  
*OCEANS Scientist*

Goldsberry, Paul, M.M.  
*Chamber Music*

Goodyear, Numi, M.S.  
*OCEANS, HC*

Gorelli, Julian, J.D.  
*Philosophy*

Gottfried, Roy, Ph.D.  
*English*

Grice, Steve  
*Encounter, HC*

Grier, Karlise, B.S.  
*TA in (MS)2*

Griswold, Patrick, B.A.  
*TA in Psychology*

Gross, Richard, S.J., M.Div  
*HC*



Gurry, Sarah, M.A.  
*HC*

Hagen, Carolyn, M.A.  
*Psychology, Encounter, HC*

Hajjar, Daniel, B.A.  
*Mathematics*

Hale, Katherine, B.A.  
*HC*

Ham, Gretchen, B.S.  
*Science*

Hannah, Frank, M.A.  
*(MS)2*

Hartenbaum, Howard, B.S.  
*TA in Science*

Hawkins, John, B.A.  
*TA in English and (MS)2*

Hayes, Preston, M.A.T.  
*(MS)2*

Hecker, Charles, M.A.  
*TA in Russian*

Heelan, Kimball, B.A.  
*HC*

Ho, Jian-Hua, B.S.  
*Chinese, HC*

Holley, Elizabeth, B.S.  
*HC*

Holley, Leon, M.A.  
*(MS)2*

Hopkins, John, Ed.M.  
*Director of Trips/Tours, HC*

Houmard, Charles, B.M.  
*ESL*

Howell, Timothy, M.A.  
*(MS)2*

Irwin, David, M.M.  
*Film, HC*

Jones, Jilaine, B.F.A.  
*Intensive Studio Art*

Jones, Susanna, A.B.  
*History, HC*

Juhasz, Emeshe, B.A.  
*TA in French*

Kaveler, Elizabeth, B.A.  
*TA in English*

Keil, Kathryn, B.A.  
*Encounter, HC*

Kerness, Jay, B.A.  
*TA in Theatre*

Kerns, Jennifer, A.B.  
*TA in English*

Kim, Francine, B.A.  
*TA in Science*

Komisaruk, Susan, B.A.  
*TA in English*

Krieger, Kevin, B.A.  
*TA in English*

Kuhlmann, Terry Lynne, M.A.  
*English, HC*

Kunz, Katherine, B.A.  
*TA in History and Psychology*

Lamont, Thomas, B.A.  
*TA in Archaeology and Film*

LaPlante, Eve, B.A.  
*English, HC*

Lawrence, Jill, B.Ed.  
*Encounter, TA in Psychology, HC*

Lesowski, Jay  
*Chamber Music*

Lloyd, Robert, M.Arch.  
*Visual Studies Institute for Teachers*

Loeb, David, M.A.  
*English, Film, HC*

Lucchetti, Peter, M.F.A.  
*Intensive Studio Art, HC*

Lydon, Thomas, B.A.  
*TA in Science*

MacDonald, Bonnie, B.A.  
*TA in English*

Mancini, Ann, M.F.A.  
*Intensive Studio Art, HC*

Marcus, Erin, B.A.  
*TA in Economics, English*

Mathew, Rano, B.A.  
*TA in (MS)2*

McKee, Jean, B.A.  
*Director of Admissions*

McLeod, Steven, B.A.  
*(MS)2*

McMurray, John, M.A.T.  
*Director of Intensive Studio Art*

McPhillips, Joseph, B.A.  
*English, History, HC*

Meiman, Jane, B.A.  
*TA in English, Film*

Meneghin, Mark  
*Encounter*

Minne, Ronn, Ph.D.  
*Chemistry, HC*

Mooney, James, Ph.D.  
*Physics, Electronics*

Moore, Elizabeth, B.A.  
*HC*

Morell, Clement, B.S.  
*(MS)2*

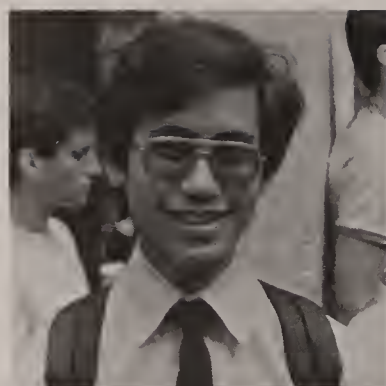
Mozo, Emilio, M.A.  
*Dean of Students*

Neuman, Miriam, B.A.  
*TA in (MS)2*





# THE FACULTY 1986



Neuvy, Maud, B.A.  
*TA in ESL*  
 O'Hara, Susan, B.A.  
*English*  
 Pacheco, Sariya, B.A.  
*Assistant to Director of (MS)2*  
 Pacholski, Susan, B.A.  
*TA in English*  
 Palmer-Fernandez, Gabriel,  
 M.T.S.  
*Psychology, HC*  
 Pandolfi, Orlando  
*Chamber Music*  
 Paradis, Andrea, M.A.  
*ESL, HC*  
 Paradis, Mark, B.A.  
*TA in ESL*  
 Patterson, Frances, B.A.  
*TA in Psychology*  
 Peffer, Randall, M.A.  
*Captain of the Sarah Abbot*  
 Perry, Scott, B.A.  
*TA in History*  
 Pesce, Robert, M.Ed.  
*(MS)2*  
 Phipps, Ann, B.S.  
*TA in English and Computer*  
 Pillay, Thilairani, M.A.  
*ESL, HC*  
 Pollack, David, B.A.  
*English, Jewish Chaplain, HC*  
 Pottle, David, Ph.D.  
*Assistant Director*

Pottle, Phyllis  
*HC*  
 Powell, Phyllis, M.A.  
*Director*  
 Pratt, Daniel, B.A.  
*TA in Mathematics*  
 Pugh, Rebecca, B.A.  
*TA in English*  
 Quattlebaum, Ruth, M.A.  
*Dean of Students*  
 Reed, Laura, A.B.  
*History, HC*  
 Reilly, Gael, M.A.T.  
*TA in English*  
 Rice, Margo, M.A.T.  
*OCEANS*  
 Richards, Timothy, B.A.  
*Psychology, HC*  
 Richardson, James, M.A.  
*College Counselor, HC*  
 Risedorph, Kim, M.A.  
*ESL*  
 Rorick, Gretchen, B.A.  
*TA in English*  
 Rosen, Lisa, B.A.  
*Photography, Director of*  
*Social Functions*  
 Rossant, Juliette, M.A.  
*English, HC*  
 Sands, Peter, B.A.  
*TA in History*  
 Santiago, Myrna, B.A.  
*(MS)2*



Saul, David, A.B.  
*Photography*  
 Sauquet, Alfonso, B.A.  
*Spanish*  
 Savage, Virginia, M.A.  
*Psychology, HC*  
 Schneider, Charles, Ph.D.  
*Science, HC*  
 Shane, Veronica, M.A., M.S.  
*Russian, ESL, HC*  
 Shannon, Clarence, B.A.  
*TA in (MS)2*  
 Shertzer, Gerald, M.F.A.  
*Visual Studies Institute*  
*for Teachers*  
 Siddle, Vanessa, Ed.M.  
*(MS)2*  
 Smith, Bruce, M.A.  
*English*  
 Smith, Jessica, B.S.  
*(MS)2*  
 Snider, Amy  
*Visual Studies Institute*  
*for Teachers*  
 Song, John, M.A.T.  
*TA in English*  
 Stanton, Robert, Ph.D.  
*English, Fine Arts, HC*  
 Sullivan, James, B.S.  
*Athletic Trainer*  
 Sullivan, Lynne, B.S.  
*Science, HC*  
 Sunstein, Paul, M.A.  
*Philosophy, HC*  
 Swigart, B.A.  
*TA in Science*  
 Thomas, Eric, B.M.  
*Chamber Music, HC*  
 Thomas, William, M.F.A.  
*Director of Chamber Music*  
*Program*  
 Thompson, Jack  
*OCEANS*  
 Tomlinson, Glenn, B.A.  
*Intensive Studio Art, HC*

Tran, Loc, M.A.  
*Mathematics, HC*  
 Ventre, James, A.B.  
*HC*  
 Vila, Jordi, M.S.  
*Computer*  
 Vogel, M.A.  
*Chamber Music, HC*  
 Walker, Edith, M.A.  
*(MS)2*  
 Walsh, Grail, B.A.  
*English*  
 Warner, Sally Slade, Ch.M.  
*Carillonneur*  
 Washburn, Catherine, B.F.A.  
*Special Events Coordinator,*  
*HC*  
 Washburn, Elizabeth, B.A.  
*HC*  
 Watts, John, B.A.  
*TA in English*  
 Weber, Harold, M.S.  
*Mathematics, HC*  
 Wennik, Joseph, M.A.  
*Coordinator of Afternoon*  
*Activities*  
 Wicks, Stephen, M.A.  
*Visual Studies Institute for*  
*Teachers*  
 Winter, Eugene, M.Ed.  
*Archaeology*  
 Wold, Miriam, B.A.  
*TA in Intensive Studio Art*  
 Worrell, Geoffrey, A.B.  
*Newspaper Production,*  
*English*  
 Wrobel, Stanley, Ph.D.  
*Chemistry*  
 Young, Brenda, B.S.  
*HC*  
 Young, Victor, M.A.  
*Director of (MS)2*

## 1986 STATISTICAL INFORMATION

### Geographical Distribution

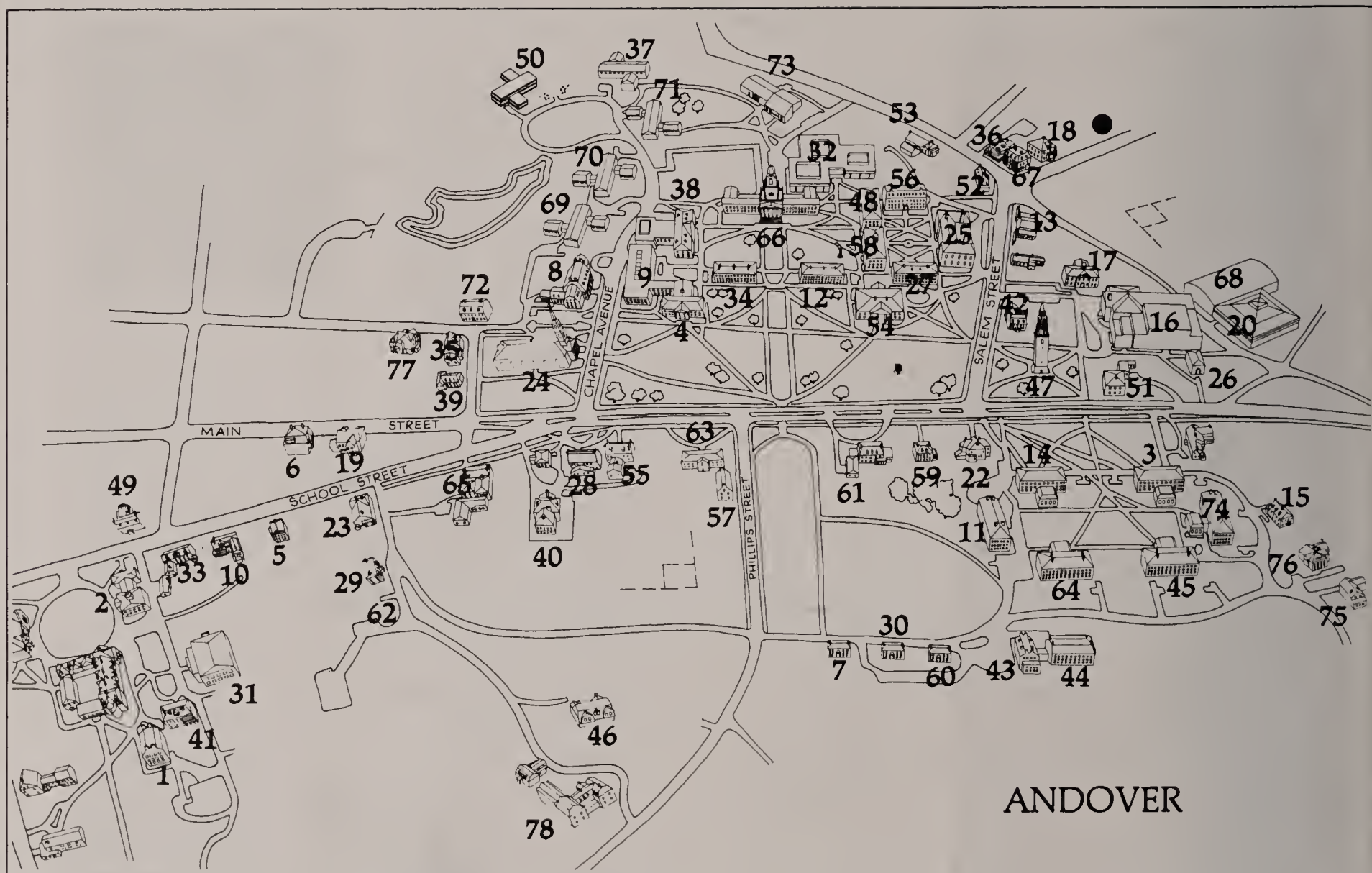
Alabama	1	Belgium	1
Arkansas	7	Brazil	2
Arizona	5	Canada	5
California	103	Dominican Republic	2
Colorado	5	Ecuador	2
Connecticut	17	England	3
Delaware	1	France	9
Florida	24	Germany	3
Georgia	25	Greece	11
Hawaii	1	Haiti	1
Idaho	1	Hong Kong	2
Illinois	18	Israel	1
Indiana	4	Italy	3
Iowa	3	Japan	1
Kansas	1	Korea	2
Kentucky	5	Monaco	1
Louisiana	6	Puerto Rico	22
Maine	2	Republic of China	3
Maryland	11	Saudi Arabia	2
Massachusetts	72	Spain	3
Michigan	12	Switzerland	4
Minnesota	1	Taiwan	4
Mississippi	10	U.S. Virgin Islands	1
Missouri	8		<hr/> 88
Nebraska	1		
Nevada	1		
New Hampshire	6		
New Jersey	55		
New Mexico	5		
New York	146		
North Carolina	9		
North Dakota	1		
Ohio	38		
Oklahoma	3		
Oregon	8		
Pennsylvania	29		
Rhode Island	3		
South Carolina	1		
South Dakota	3		
Tennessee	13		
Texas	48		
Utah	3		
Vermont	4		
Virginia	9		
Washington	6		
West Virginia	4		
Wisconsin	10		
	<hr/> 749		

### Enrollment

	Boys	Girls	Total
Rising 10th graders	23	36	59
Rising 11th graders	231	261	492
Rising 12th graders	130	144	274
Postgraduates	5	7	12
	<hr/> 389	<hr/> 448	<hr/> 837
Boarding students	386	445	831
Day students	3	3	6



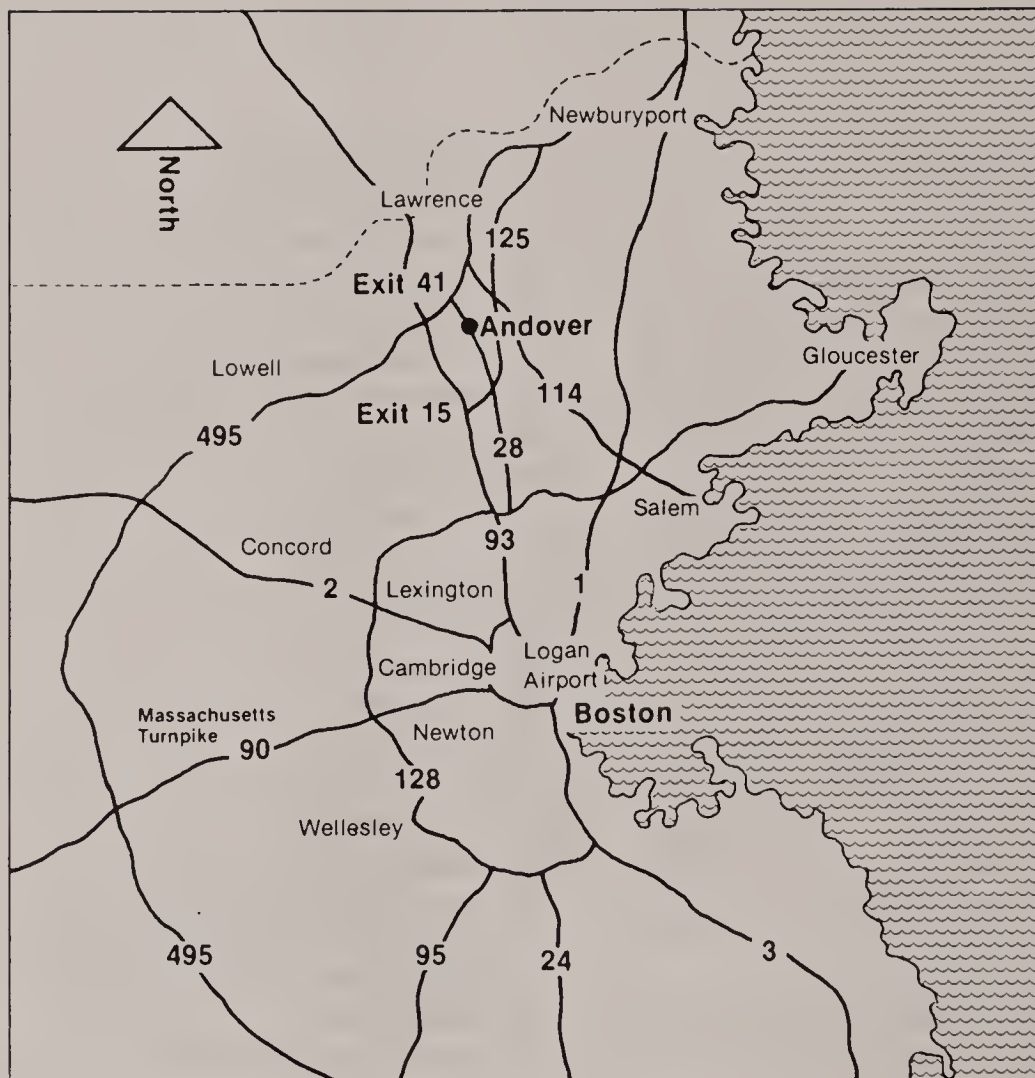




## INDEX TO BUILDINGS

1. Abbey House\*
2. Abbot Hall
3. Adams Hall\*
4. Addison Art Gallery
5. Alumni House\*
6. America House\*
7. Andover Cottage\*
8. Andover Inn
9. Arts Center
10. Bailey House\*
11. Bancroft Hall\*
12. Bartlet Hall\*
13. Benner House (Ceramics)
14. Bishop Hall\*
15. Blanchard House\*
16. Borden and Memorial Gymnasiums
17. Bulfinch Hall (English)
18. Burt House\*
19. Carter House\*
20. Case Memorial Cage
22. Churchill House\*
23. Clement House\*
24. Cochran Chapel
25. Commons (Dining Hall)
26. Cooley House
27. Day Hall\*
28. Double Brick House\*
29. Draper Cottage\*
30. Eaton Cottage\*
31. Engineering Building
32. Evans Hall (Science)
33. Flagg House\*
34. Foxcroft Hall\*
35. French House\*
36. Frost House\*
37. Fuess House\*
38. George Washington Hall
39. Graham House
40. Graves Hall (Music)
41. Hall House\*
42. Hardy House
43. Isham Hall\*
44. Isham Infirmary
45. Johnson Hall\*
46. Junior House\*
47. Memorial Bell Tower
48. Morse Hall (Mathematics)
49. Morton House\* (Alumnae)
50. Nathan Hale House\*
51. Newman House\*
52. Newton-Hinman House\*
53. Nineteen Twenty-Four House
54. Oliver Wendell Holmes Library
55. Park House
56. Paul Revere Hall\*
57. Peabody House
58. Pearson Hall (Classics)
59. Pease House\*
60. Pemberton Cottage\*
61. Phelps House
62. Power Plant
63. R. S. Peabody Foundation  
and Archaeological Museum
64. Rockwell Hall\*
65. Samaritan House\*
66. Samuel Phillips Hall (History and  
Modern Foreign Language)
67. Smith House\*
68. Sumner Smith Hockey Rink
69. Stearns House\*
70. Stevens House\*
71. Stimson House\*
72. Stowe House\*
73. Elbridge Stuart House\*
74. Taylor Hall\*
75. Thompson House\*
76. Tucker House\*
77. Whitney House\*
78. Williams Hall\*
  - Hearsey House, new dormitory





### TRAVELING TO ANDOVER

If traveling by car from Boston, take Route 93 north for about 19 miles. Take Exit 15, then turn right (east) on Route 125 for 2 miles. Turn right onto Route 28 and go north about 4 miles to the Andover campus. Turn right at the Bell Tower on the corner of Route 28 and Salem Street and then take the first possible left off Salem Street onto the inner campus road. The Summer Session office is marked by a sign at the road's edge at the north entrance to Samuel Phillips Hall.

If driving from Logan Airport, follow the signs to Boston via the Sumner Tunnel and follow Route 93 north signs.

From Route 495 north or south take the exit marked "Andover" and proceed south on Route 28 through the town of Andover. The Phillips Academy campus is approximately one mile south of the Andover center. Turn left on Salem Street, by the Bell Tower.

The Merrimack Transportation Company runs buses to Andover from Boston. Buses run approximately every hour, 7:30 a.m. to 11:00 p.m., Monday through Saturday, and from 10:30 a.m. to 11:00 p.m. on Sunday. Visitors should call the bus company 686-2777, for up-to-date information.

### Inns and Motels in the Area

#### Andover Inn

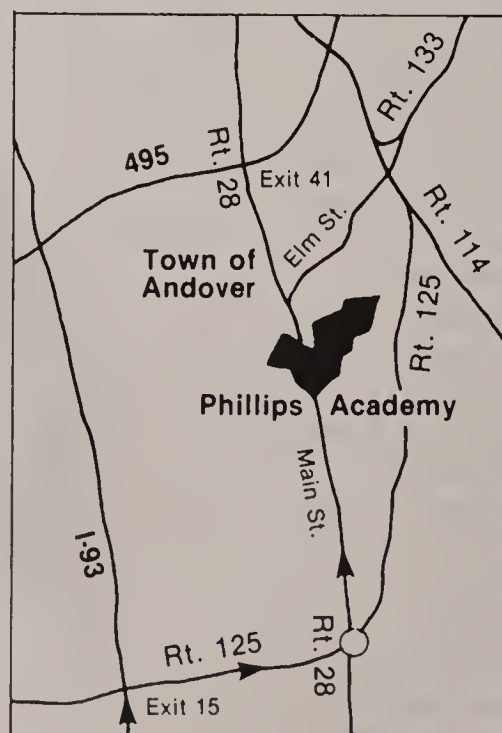
Chapel Avenue, Andover  
Telephone 617-475-5903

#### Sheraton Rolling Green Motor Inn

Lowell Street, Andover  
Telephone 617-475-5400

#### Merrimack Valley Motor Inn

Route 125, Chickering Road  
North Andover  
Telephone 617-688-1851



# INDEX OF COURSES

## Major Courses

### THE VISUAL ARTS, 21

- Intensive Studio Art

### DRAMA AND RADIO, 22

- Play Production Workshop

- Radio Production

### ENGLISH, 23

- Competence in Reading and Writing

- Newspaper Production

- Creative Writing

- Oral History Writing

- Close Reading and Persuasive Writing

- Modern European and American Fiction

- Power and Discovery: Tales of  
Exploration and Conquest

- English as a Second Language

### HISTORY, ECONOMICS, AND

- POLITICS, 27

- Colonial History and the American  
Revolution

- European History through Biography  
From Conformity to Conflict:

- American Culture in the 1950's and  
1960's

- Law, Politics, and Society

- An Introduction to Economics

- International Relations

### LANGUAGES, 31

- Elementary Russian

- Elementary Chinese

- Intermediate and Advanced French

- Intermediate and Advanced Spanish

### MATHEMATICS, 33

- Intermediate Algebra

- Pre-Calculus

- Calculus

### MUSIC, 35

- Chamber Music Program

### PHILOSOPHY AND PSYCHOLOGY, 37

- Law and Morality

- Social Psychology

- Psychology: Contemporary Issues

- Performance Enhancement

### SCIENCE, 39

- OCEANS

- Introductory Physics

- Intensive Beginning Chemistry

- Modern Astronomy

- Animal Behavior

- Human Physiology

- Comparative Vertebrate Biology

- Advanced Experimental Chemistry

## Minor Courses

### ART, PHOTOGRAPHY, FILM, 45

- Ceramics

- Beginning Photography

- Intermediate Photography

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*The Summer Session, in accordance with Phillips Academy's Policy, admits students of any sex, color, national and ethnic origin.*

**Please Return all Application Materials in the Large Envelope Provided in the Back of the Catalog.**

## CHECK LIST FOR COMPLETING YOUR APPLICATION

1. Fill out Application Form 1 completely and attach the \$20.00 application fee. Checks should be made payable to the Trustees of Phillips Academy and should be drawn on a U.S. bank in U.S. funds.
2. Ask your counselor to give you a copy of your latest transcript including the *most recent* ('86-'87) grades.
3. Request that your guidance counselor fill out Form 2 and return it to you. Applicant should provide counselor with an envelope so that the form may be confidential.
4. Ask two current teachers to fill out the Teacher Recommendations (Forms 3 and 4) and return them to you. Applicant should provide each teacher with an envelope so that the forms may be confidential.
5. Autobiography: Without help, please write a letter in which you introduce yourself. You might discuss the following: Interests, activities, or experiences that you enjoy or value most, or the people or events that have particularly influenced your outlook and goals. What are your reasons for wishing to attend the Andover Summer Session?
6. Assemble *All* of the above materials **IN THE ENVELOPE PROVIDED**; (use the check list on front of envelope) and return to Andover Summer Session. **AFFIX ADEQUATE POSTAGE FOR THE APPLICATION PACKET.**

## SPECIAL REQUIREMENTS FOR SPECIAL PROGRAMS:

### *Chamber Music Applicants:*

1. Same as above except Form 3 should be given to a music teacher and Form 4 to an academic teacher.
2. Include an audition tape.

### *Symphony Orchestra Minor Applicants:*

Include an audition tape.

### *Intensive Studio Art Applicants:*

1. Same as above except Form 3 should be given to an art teacher and Form 4 to an academic teacher.
2. Include a portfolio.

**Please Remember:** No application for admission will be considered until all material has been received (including current grades on transcript.)

# ENTRANCE APPLICATION

for

The 1987 Andover Summer Session  
Phillips Academy, Andover, Massachusetts 01810

# 1

TO BE FILLED OUT BY APPLICANT AND SIGNED BY PARENT

(PLEASE PRINT)

1. Name \_\_\_\_\_ Sex \_\_\_\_\_ Age in June \_\_\_\_\_ Date of Birth \_\_\_\_\_  
*Last First Middle*  
(Please circle name you use.)

2. Home Address \_\_\_\_\_  
*Street and Number City State Zip Code*

Mailing Address (if different) or P.O. Box # \_\_\_\_\_

3. Name of \_\_\_\_\_ or \_\_\_\_\_  
*Parent(s) Guardian(s)*

Please specify if Reports are to be mailed to parents with separate addresses. \_\_\_\_\_

Home Phone ( ) \_\_\_\_\_ Office Phone ( ) \_\_\_\_\_  
*Area Number Area Number*

4. Present School \_\_\_\_\_ Present Grade level \_\_\_\_\_

5. School Address \_\_\_\_\_

6. Name of Guidance Counselor \_\_\_\_\_

7. Refer to "Academic Requirements" in the catalog for guidance in choosing your courses. The course load for each student is 18 hours of class work a week which is fulfilled by taking either a 12-hour major course and a 6-hour minor or by taking one 18-hour course. (Note: Chamber Music students and Intensive Studio Art students take, respectively, an all music or all art program and do not take majors and minors.)

Since on occasion it is necessary to cancel a course that has not drawn sufficient enrollment, and since it often happens that popular courses fill up quickly, and since it is not possible to offer multiple sections in all courses, it is imperative that the applicant list **ALL FOUR CHOICES IN ORDER OF PREFERENCE.**

## MAJOR COURSE CHOICES

1st \_\_\_\_\_

2nd \_\_\_\_\_

3rd \_\_\_\_\_

4th \_\_\_\_\_

## MINOR COURSE CHOICES

1st \_\_\_\_\_

2nd \_\_\_\_\_

3rd \_\_\_\_\_

4th \_\_\_\_\_

(Over)



8. If you are an Intensive Studio Art applicant, please check here ..... ☐

(Please remember that a portfolio must accompany your application.)

Which of the Visual Arts do you wish to emphasize (Ceramics, Painting, Photography, Printmaking, or Sculpture)? \_\_\_\_\_

9. If you are a Chamber Music or Symphony minor student, please check here C.M.P. ☐ Symphony ☐

(Please remember that an *audition tape* must accompany your application.)

What instrument do you play? \_\_\_\_\_ How many years? \_\_\_\_\_

10. If you are a foreign student, please fill in the following information carefully:

Date of birth \_\_\_\_\_ Country of birth \_\_\_\_\_ Country of Nationality \_\_\_\_\_  
Mo/Day/Year

YES NO

Do you have a U.S. or Diplomatic passport? \_\_\_\_\_

Do you require I-20 Immigration papers? \_\_\_\_\_

11. Are you also applying to the 1987-88 regular winter session at Phillips Academy? \_\_\_\_\_

12. Do you require financial aid from the Summer Session? Please apply for aid *only* if it is *absolutely necessary*. (Aid applicants **MUST** mail in the pink Application for Financial Aid. *Ask for this form immediately if you need one.* The deadline for complete scholarship applications is March 1.) \_\_\_\_\_

13. Do you plan to be a day student (live at home and commute to school)? \_\_\_\_\_

14. Do you have any relatives who are graduates, students, former Summer Session students, or employees of Phillips Academy? \_\_\_\_\_

(If so, give name(s), relationship to you, and relationship to the Academy.) \_\_\_\_\_

15. Signature of parent or guardian \_\_\_\_\_ Date \_\_\_\_\_

Please place this application, together with the rest of the application material, in the envelope provided at the back of the catalogue and return to: Jean McKee

Director of Admissions  
THE ANDOVER SUMMER SESSION  
Phillips Academy  
Andover, MA 01810

## SCHOOL REPORT

for

The 1987 Andover Summer Session  
Phillips Academy, Andover, Massachusetts 01810

# 2

TO BE FILLED OUT BY YOUR GUIDANCE COUNSELOR AND RETURNED WITH YOUR LATEST TRANSCRIPT. (If your school has no guidance counselor, have this form filled out by a teacher.)

Applicant should provide an envelope for the counselor's convenience. The counselor should seal the envelope, sign across the seal for confidentiality, and return it to the student.

(PLEASE PRINT)

Applicant's Name \_\_\_\_\_  
Last First Middle

Applicant's Address \_\_\_\_\_

Guidance Counselor's Name \_\_\_\_\_

Phillips Academy, founded in 1778, is a four-year boarding school of 1200 boys and girls. Its rigorous program is designed for very able students. The Andover Summer Session, an integral part of Phillips Academy, accepts students from all sections of the United States and foreign countries. The academic program requires six to eight hours each day, in class and in preparation. The purpose of the Session is to offer the able student an opportunity to deepen or extend his or her learning in a field in which she or he is competent, not to remedy weaknesses in an area of difficulty. Life in the Summer Session encourages development of self-reliance and is not suited to those who need constant supervision.

Dear Guidance Counselor:

**Your early attention is crucial** to the applicant's admission to the Andover Summer Session. We would appreciate your greatest dispatch. Applications must be complete before consideration by the Admissions Committee.

Please provide the following information:

1. His or her **latest transcript**, including the **current year's grades**. (If semester grades are not available, midterm grades are acceptable.)
2. All recent significant achievement and aptitude **test results**.

We seek to create a pleasant summer community in which faculty and students engage in rigorous and imaginative academic work. Please indicate below your estimate of the applicant's promise of:

a) success in a demanding program?

b) contributing to the community life of the Summer Session?

Is class sectioned by ability? Yes ☐ No ☐ If yes, what section is candidate in?

Level: Honors ☐ Advanced ☐ Standard ☐

(Over)



Candidate's Name \_\_\_\_\_

*In relation to others in the candidate's age group whom you have known, please check the appropriate box for each item below, or, please substitute a written statement describing the candidate.*

[illegible][illegible]

Signed \_\_\_\_\_ Position \_\_\_\_\_

School Address \_\_\_\_\_  
(School Name) (Street)

\_\_\_\_\_  
(City) (State) (Zip) School Tel. No. \_\_\_\_\_  
Counselor's Office No. \_\_\_\_\_  
(if different)

How long have you known applicant; in what relationship? \_\_\_\_\_

Please return to the student in a sealed envelope.

Thank you for your help in completing this form. Please make sure that you have signed the envelope across the seal for confidentiality.

## TEACHER RECOMMENDATION

for

The 1987 Andover Summer Session  
Phillips Academy, Andover, Massachusetts 01810

3

TO BE FILLED OUT BY A CURRENT TEACHER (Chamber Music students give to music teacher, and Intensive Studio Art students give to art teacher). All applicants should provide an envelope for the teacher's convenience. The teacher should seal the envelope, sign across the seal for confidentiality, and return it to the student.

(PLEASE PRINT)

Applicant's Name \_\_\_\_\_  
*Last First Middle*

Teacher's Name \_\_\_\_\_

Phillips Academy, founded in 1778, is a four-year boarding school of 1200 boys and girls. Its rigorous program is designed for very able students. The Andover Summer Session, an integral part of Phillips Academy, accepts students from all sections of the United States and foreign countries. The academic program requires six to eight hours each day, in class and in preparation. The purpose of the Session is to offer the able student an opportunity to deepen or extend his or her learning in a field in which she or he is competent, not to remedy weaknesses in an area of difficulty. Life in the Summer Session encourages development of self-reliance and is not suited to those who need constant supervision.

Dear Teacher:

**Your early attention is crucial** to the applicant's admission to the Andover Summer Session. We would appreciate your greatest dispatch. Applications must be complete before consideration by the Admissions Committee.

We seek to create a pleasant summer community in which faculty and students engage in rigorous and imaginative academic work. Please indicate below your estimate of the applicant's promise of:

a. success in a demanding program?

b. contributing to the community life of the Summer Session?

Please check:

This student is in an honors ☐, advanced ☐, or standard ☐ level.

(Over)



Candidate's Name \_\_\_\_\_

*In relation to others in the candidate's age group whom you have known, please check the appropriate box for each item below, or, please substitute a written statement describing the candidate.*

[illegible][illegible]

Signed \_\_\_\_\_ Subject Taught \_\_\_\_\_

School Address \_\_\_\_\_  
(School Name) (Street)

\_\_\_\_\_  
(City) (State) (Zip) School Tel. No. \_\_\_\_\_

How long have you known applicant; in what relationship? \_\_\_\_\_

Please return to the student in a sealed envelope.

Thank you for your help in completing this form. Please make sure that you have signed the envelope across the seal for confidentiality.

## TEACHER RECOMMENDATION

for

The 1987 Andover Summer Session  
Phillips Academy, Andover, Massachusetts 01810

4

TO BE FILLED OUT BY A CURRENT TEACHER. All applicants should provide an envelope for the teachers's convenience. The teacher should seal the envelope, sign across the seal for confidentiality, and return it to the student.

(PLEASE PRINT)

Applicant's Name \_\_\_\_\_  
Last First Middle

Teacher's Name \_\_\_\_\_

Phillips Academy, founded in 1778, is a four-year boarding school of 1200 boys and girls. Its rigorous program is designed for very able students. The Andover Summer Session, an integral part of Phillips Academy, accepts students from all sections of the United States and foreign countries. The academic program requires six to eight hours each day, in class and in preparation. The purpose of the Session is to offer the able student an opportunity to deepen or extend his or her learning in a field in which she or he is competent, not to remedy weaknesses in an area of difficulty. Life in the Summer Session encourages development of self-reliance and is not suited to those who need constant supervision.

Dear Teacher:

Your early attention is crucial to the applicant's admission to the Andover Summer Session. We would appreciate your greatest dispatch. Applications must be complete before consideration by the Admissions Committee.

We seek to create a pleasant summer community in which faculty and students engage in rigorous and imaginative academic work. Please indicate below your estimate of the applicant's promise of:

- a. success in a demanding program?
- b. contributing to the community life of the Summer Session?

Please check:

This student is in an honors ☐, advanced ☐, standard ☐ level.

(Over)





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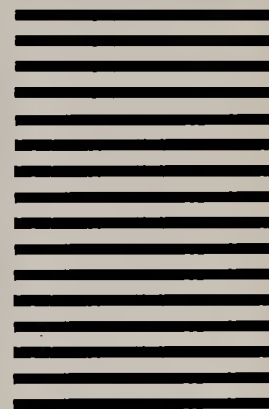
## BUSINESS REPLY CARD

FIRST CLASS Permit No. 7 Andover, Mass.

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Postage Will Be Paid By Addressee:

PHYLLIS W. POWELL, Director  
The Andover Summer Session  
Phillips Academy  
Andover, Massachusetts 01810



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## BUSINESS REPLY CARD

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PHYLLIS W. POWELL, Director  
The Andover Summer Session  
Phillips Academy  
Andover, Massachusetts 01810



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PHILLIPS ACADEMY ANDOVER, MASSACHUSETTS 01810

